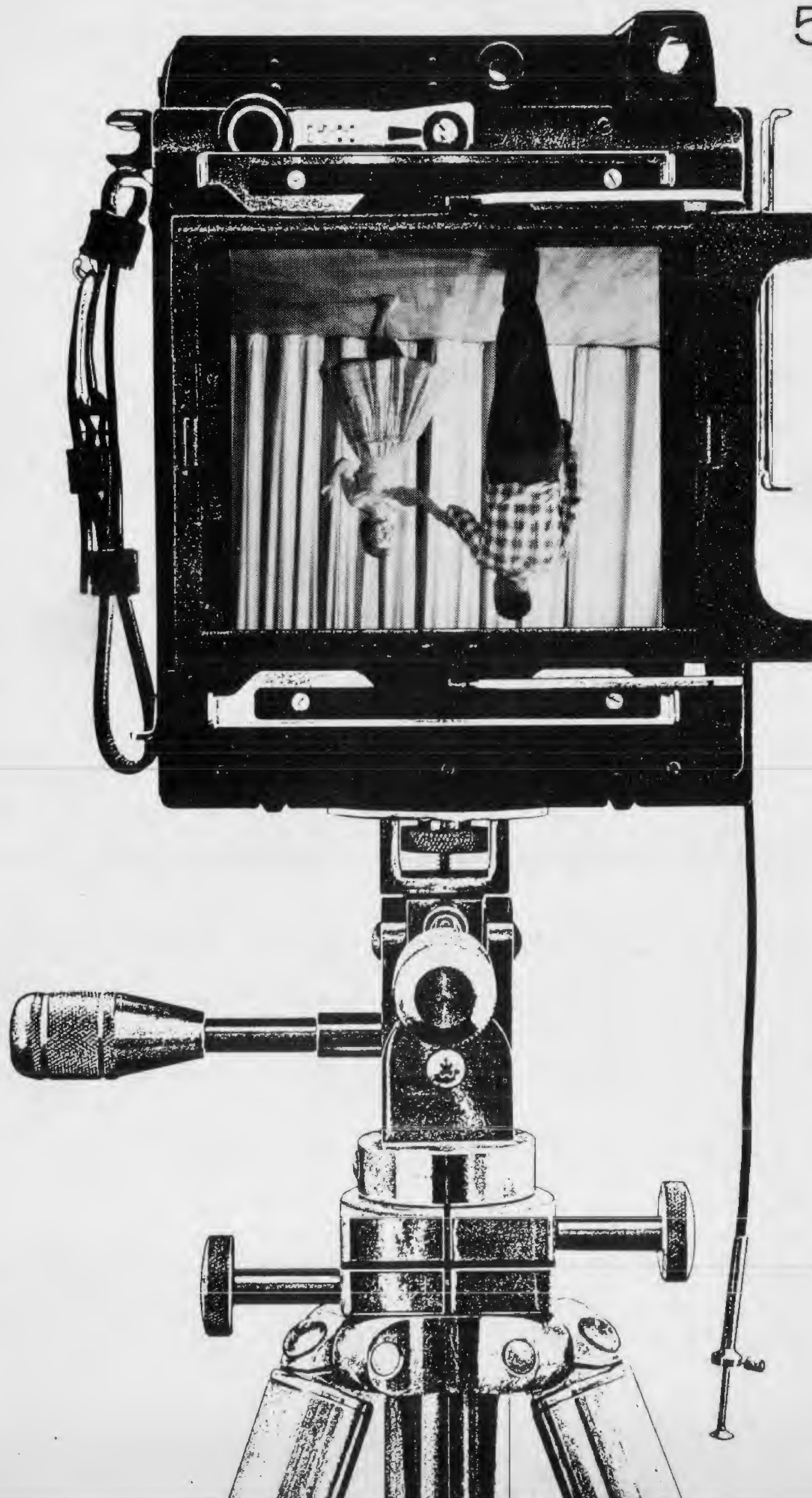


Sets in Order THE OFFICIAL MAGAZINE OF

SQUARE DANCING

AUGUST 1968

50¢ PER COPY



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LANES — Frank and Barbara
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OSGOODS — Bob and Becky

WEEK-END STAFF

PAGES — Bob and Nita
FLIPPOS — Marshall and Neeca
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Write for free brochure:

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("From The Floor" is the Square dancer's opportunity to take "pot shots" at "Sets in Order" or the Square Dancing picture in general. Send your comments to the Editor, "Sets in Order," giving full name and address. Unsigned letters will be disregarded.)

Dear Editor:

We recently spent our vacation in your area and . . . having taken our Sets in Order magazine along, we were able to look in the Square Dancers Guide. We were staying in Anaheim and contacted Deb and Jamie Kelly, who lived just a short distance away. These fine people took us to the Sirs and Sirens Club in Los Angeles; the club members made us feel so welcome it was just like one of our own home clubs.

We felt that if it had not been for your Square Dancers Guide we might not have met all these friendly folks . . .

Morley and Dot Torgerson
Stratford, Ont., Canada

Dear Editor:

Would you please set the record straight? Our group has wanted to have Ed Gilmore in for our Annual Fall Festival, but somebody told us he wasn't traveling any more. The callers in our area also wanted to have a kick clinic with Ed when he came through, but are undecided just what the situation might be. Can you fill us in?

Gene Littleton
Cleveland, Ohio

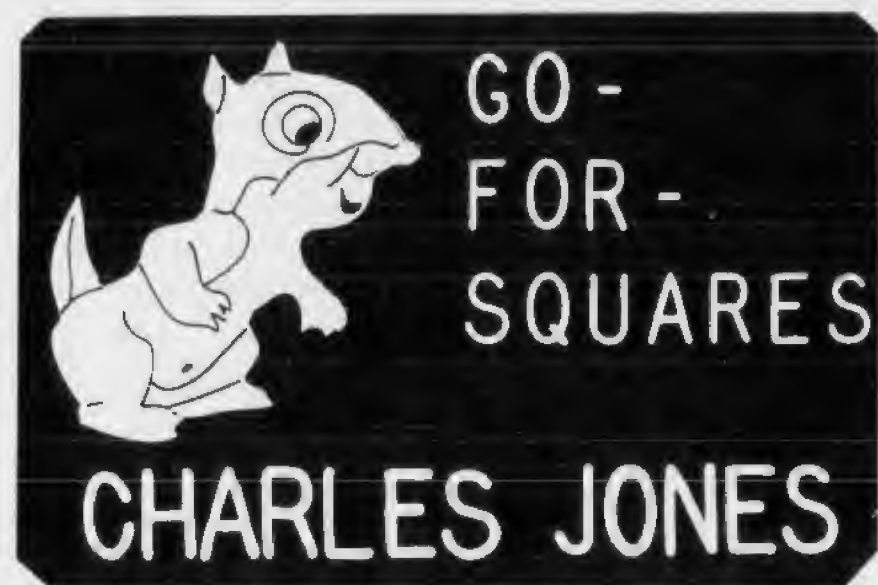
Ed's in good shape. (See pages 11 and 56.) A letter to Ed will bring a prompt reply on availability dates, etc — Editor.

Dear Editor:

. . . Loved the recent Dialog in Sets in Order by Ed Gilmore, Bruce Johnson and Bob Van Antwerp. Don't know two of them but Ed Gilmore and I are old friends thru his instruction records. He's tops! It is my goal as a brand new dancer with visions of calling some day, to be like these boys — to call for the sake of calling and showing folks there is still a lot of fun in the future.

"Phrasing" was very interesting; please keep it up . . . The article on "Arky Style" dancing should be sent to the National Conventions so
(Please turn to page 38)

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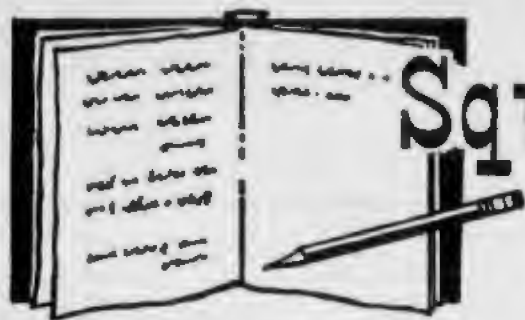
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Square Dance Date Book

Aug. 1-3—2nd Ann. Western S/ & R/D
Crossnore, N.C.

Aug. 2—Omaha S/D Council Summer Dance
Sokol Audit., Omaha, Nebr.

Aug. 2-3—15th Ann. Penn State S/D Fest.
State Univ. Campus, University Park, Pa.

Aug. 2-4—10th Wisconsin S/D Convention
South Campus—H.S., Waukesha, Wisc.

Aug. 5-10—15th Ann. B.C. S/D Jamboree
Penticton, B.C., Canada

Aug. 9-10—Fontana Ball
Cleveland Park Recr. Ctr., Greenville, S.C.

Aug. 9-11—Nebraskaland Callers & Dancers
Clinic, Hotel Madison, Norfolk, Nebr.

Aug. 9-11—4th Annual Callers Clinic & Dancers
Vac.; Hotel Pathfinder, Fremont, Nebr.

Aug. 9-11—1st Ann. Southern Pines Holiday
Southern Pines, N.C.

Aug. 10—T.E.R.C. Guest Caller Dance
Kingsport, Tennessee

Aug. 10—Medicine Hat Corn Festival; Hill Recr.
Centre, Medicine Hat, Alberta, Can.

Aug. 10—New Iberia Hoedowners Hillbilly Jam-
boree; Recr. Cntr., City Park, New Iberia, La.

Aug. 10-11—10th Ann. August Week-End Dance
Chaparral Conv. Ctr., Ruidoso Downs, N.M.

Aug. 10-11—Y-Knot Boardwalk Dance
Virginia Beach, Va.

Aug. 11-16—Funstitute
U.S. Thayer Hotel, West Point, N.Y.

Aug. 15-17—5th Star Spangled Banner Festival
Sheraton Belvedere Hotel, Baltimore, Md.

Aug. 16-18—Rainier Council Jamboree
Merit Mart, E. Bremerton, Wash.

Aug. 16-18—4th Jekyll Island Jamboree
Stuckeys Carriage Inn, Jekyll Island, Ga.

Aug. 16-18—Lazy Days Weekend; Miami Camp
Grounds, N.E. of Perkinsville, Ind.

Aug. 16-18—Hibbing Diamond Jubilee Square
Dances; Hibbing, Minnesota

Aug. 17—Paws and Taws, Guest Caller Dance
Clubhouse, Rockport, Texas

Aug. 17—Outdoor Dance and Corn Boil
Sentry Supermart Parking Lot, Millbury, Mass.

Aug. 17—Upper Valley Squares
Guest Caller Dance
Student Union, Ricks Coll., Rexburg, Ida.

(Please turn to page 59)

Sets in Order

THE OFFICIAL
MAGAZINE OF SQUARE DANCING

Published monthly for and by Square Dancers
and for the general enjoyment of all.

VOL. XX NO. 8

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notice on changes of address and be sure to
give the old address as well as the new one.

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SINGING CALLS

YOU GOT TO BE PUTTING ME ON—Grenn 12101

Key: E Flat

Tempo: 134

Range: High HE

Caller: Earl Johnston

Low LE

Music: Western 2/4 — Guitars, Banjo, Bass, Piano

Synopsis: (Break) Ladies chain—ladies chain three
quarters — circle — corner star thru — allemande
— weave — promenade (Figure) Heads (sides)
right and left thru—rollaway—star thru—do-sa-
do—right and left thru—rollaway—box the gnat
—change hands—allemande — do-sa-do — corner
swing—promenade.

Comment: A fast moving close timed action
packed dance. Recorded in a slightly higher
key than average. **Rating:** ☆☆

TEXAS PLAINS — Windsor 4891 *

Key: Three

Tempo: 117

Range: High HC

Caller: Bob Van Antwerp

Low LB

Music: Western 2/4 — Guitars, Piano, Trumpet,
Drums, Bass

Synopsis: Complete call printed in Workshop.

Comment: A real driving tune that is an old
Western standard. The standard dance patterns
have excellent timing. **Rating:** ☆☆☆

**BABY WON'T YOU PLEASE COME HOME—Long-
horn 169**

Key: F

Tempo: 132

Range: High HC

Caller: Bill Peters

Low LD

Music: Western 2/4 — Guitar, Vibes, Clarinet,
Drums, Bass, Banjo

Synopsis: (Break) Allemande — do-sa-do — men

(Please turn to page 50)

HF	
HE	
HD	
HC	
HB	
HA	
LG	
LF	
LE	
LD	
LC	
LB	
LA	
ELG	
ELF	

HOW TO USE THE RECORD REPORTS

Each report gives an analysis of the record
and the dance. The shaded area in the
chart indicates the voice range used by
most recording companies. By comparing
the voice range letters in each analysis
with those on the chart, you should be
able to determine the record's suitability
to your voice. Occasionally a report will
be starred (*) in which case you will find
the calls reproduced in the Workshop sec-
tion of the same issue.

Some of the square dance records reported will have
rating symbols at the end of the "Comment" section.
These represent the opinion of the reviewing committee.
Symbols used indicate as follows: ☆Average, ☆☆☆Above
Average, ☆☆☆☆Exceptional, ☆☆☆☆☆Outstanding.

FEATURE FASHION



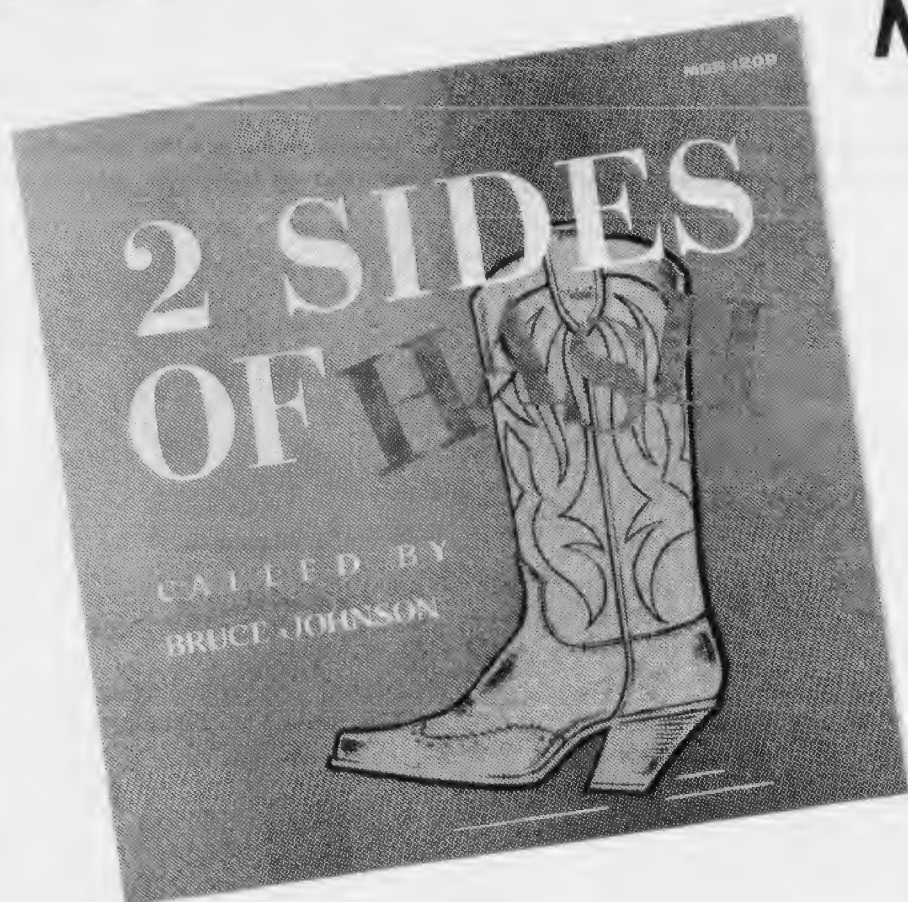
All ready for a late summer square dance "special," Mary Belle Robbins models her pink and white checked dacron and cotton. The material in the skirt is permanently pleated and can be bought that way. The pleating repeats in a fan-like design in the lapped-over sleeves. Baby cotton lace and a trio of midriff buttons trim the dress.



MAC GREGOR

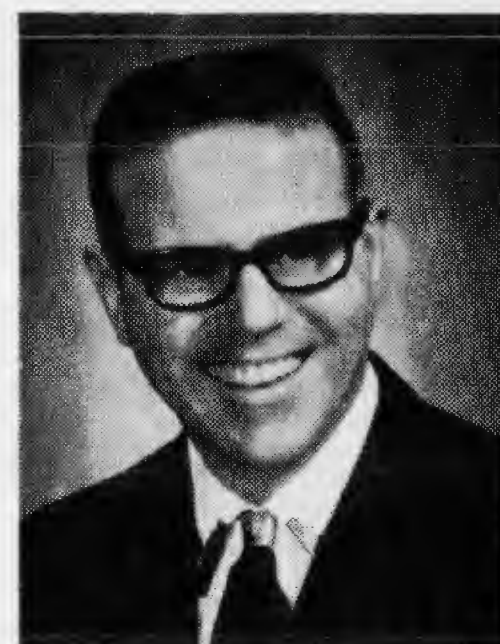
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No. 2036 "BARE NECESSITIES"

Called by: Stu Robertson

RECENT RELEASES

#2035 — "WAVE GOODBYE TO ME"

Called by: Tommy Stoye

#2034 — "WE'LL DANCE AGAIN"

Called by: Bruce Johnson

#2033 — "PLENTY OF MONEY AND YOU"

Called by: Bob Fisk

MUSIC BY FRANK MESSINA



AS I SEE IT

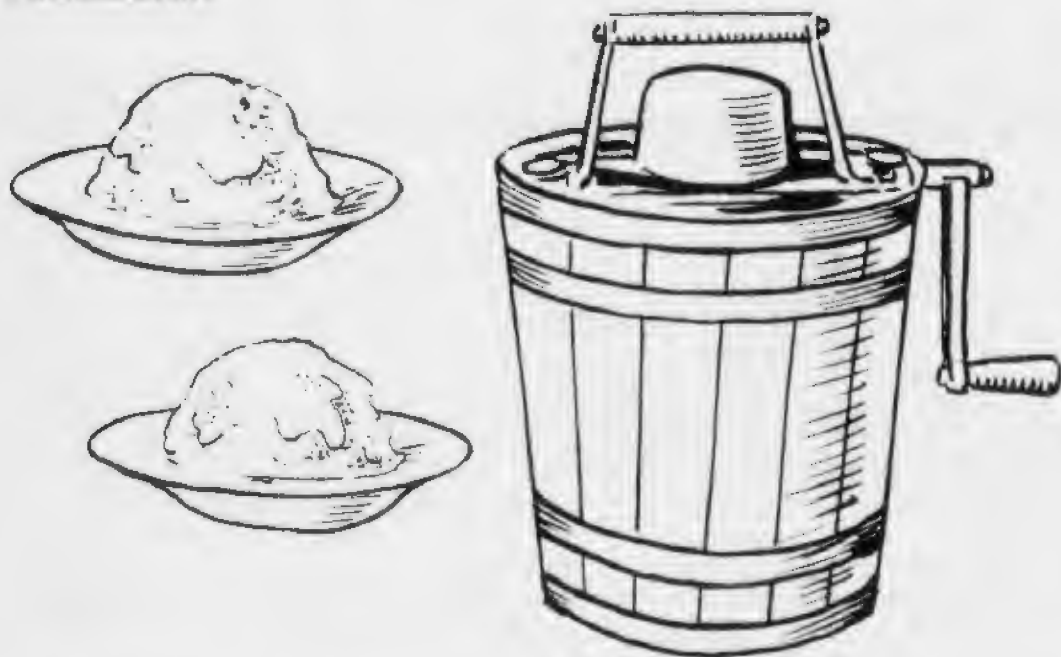
bob osgood

August 1968

SUMMERTIME OVER THE past twenty years has been our period to evaluate our own square dance programs. We like to take out the notes and attendance records of classes completed in the Spring and see how we might work out a few improvements for classes starting in the Fall.

Summertime provides an excellent opportunity for callers, dancers, club officers, etc., to plan recruiting programs for the coming Fall season. The interest stirred up by the "Square Acres" story (SIO, June 1968) leads us to believe that folks everywhere are looking for different methods of recruiting new dancers. The Hogues' method of bringing nondancers to their hall at Square Acres on a Sunday evening, feeding them a free bar-b-que chicken dinner and topping it off with a one-night stand has touched off a wave of interest among square dancers across the country.

"Why couldn't we try the same thing with an ice cream social?" or "We don't own our own hall, but we could certainly rent a place for the purpose" were included in some of the reactions.



One writer indicated that his club, as a regular September activity, featured a "non-dancing guest" evening. Every club member sponsored a nondancing friend, picked him up and brought him to the dance and for the evening everyone, dancers and non-dancers alike, joined

in the special "fun" program. A "sales pitch" during refreshments at the end of the evening was usually all it took to convince the newcomers that they should sign up for the class which was to start the following week. "We were fortunate in having a hall large enough to hold our regular members and their guests, but the same thing could be effective by renting a larger hall for the evening."

If you're looking for ideas to help you with your planning during these summer months, you'll enjoy the "Double The Dancers" article on page 12.

The Big Events — Good or Bad?

WE WERE A bit surprised recently when we counted the returns from the Sets In Order questionnaire and discovered that fewer than 40% of those answering the questionnaire had ever been to a National Square Dance Convention. Since that time, we've been asking dancers we met at local club dances how many had ever attended a roundup, jamboree, or local festival. Those answering in the affirmative represented a surprisingly small percentage.

Of course those questioned represented different types of square dance audiences. The ones who mailed in Sets In Order questionnaires were representative of the most enthusiastic dancers. Those we spoke to personally were area dancers, many still in their first or second year of dancing.

The fact, nevertheless, caused us to do some serious thinking on the subject. Are the festivals and conventions doing the type of job we should expect of them? How do they fit into the overall square dance picture? How can square dance "big events" help a dancer? How can they hurt?

This thinking led us to some of square dancing's leaders and on page 19 you'll get the viewpoint of two of them on the subject of the "Big" square dances versus the "Small."



Kids, smiles, action—
all tell a good story
and make an appealing
picture.

—photo from the
Milwaukee Sentinel

A Picture of Square Dancing

NO PUBLICATION, regardless of size, has a more unusual system of correspondents than *Sets In Order*. Because of its unique nature, *Sets In Order* is able to draw on the writing talents of dancers from all parts of the world. Interested square dancers, publicity chairmen, club historians, all see to it that *Sets* is constantly supplied with stories and pictures.

The stories, though sometimes re-written for clarity or to adjust to space allotment, afford us few problems if any. The pictures are something else.

For every ten pictures we receive, perhaps two are usable. Many times the problem starts with a poor negative. A blurry picture taken in the shadows leaves us wondering what the

subject matter is all about. Some times the pictures are posed and offer significant argument to the statement, "Square dancing is fun." The pictures we like most are those that are unusual—ones that tell a story.

In the many news clippings that we receive are evidences of good professional photography. These pictures which portray square dancing to the general public are frequently imaginative and eye-catching. Occasionally there will be a picture in poor taste—dancers inappropriately costumed or shown in circumstances not considered complimentary to the activity. For the most part, however, good photographic art is available.

Over the years we have set aside several examples of the unusual. We'll include some of them on these pages.

You're not seeing
double. This
interesting trick
exposure helps to
show the action of
square dancing.

—photo by
Janell Tyler



Personalities In The S/D World

WITHIN THE DANCING LIFETIME of many an enthusiast, there is undoubtedly some significant event that towers above all other events in that dancer's memory. It might be graduation night from learner's class, or a special party with a favorite club. The "big event" could very well be the first experience at a square dance vacation institute, a national convention, or an evening dancing to an unusually fine caller.

For Bob Page, Hayward, California, his "big experience" after twenty years in the square dance activity came at a dance he called in Tokyo recently when he and Nita and thirty members of the American Square Dance Workshop joined with the Japanese and Americans stationed in that city for a big jamboree.

Present for the evening was Prince Mikasa of the Japanese Royal Family who for more than half of the evening, danced with Nita Page. Like all the others, the Prince regretted when the evening came to a close.

According to Page, the enthusiasm of the dancers, the honor of having the Prince present for the evening, the pleasure of seeing the American square dancers stationed in Japan all added up to a most tremendous experience, one which he will remember for many years to come.

☆ ☆ ☆

After being a traveling caller since January, 1948, Les Gotcher has finally decided to settle down. He and his wife, Winnie, have sold their California home and last month moved into their new dwelling in Tampa, Florida.

After 32 years of calling, Les cannot be expected to give up this phase of the activity completely. He plans to be calling for local groups in Florida and will be working with the Tampa recreation department where he will once again have the opportunity to teach a beginners class.

In the twenty years he has been traveling, he has driven 1,600,000 miles and has worn out one Buick and eight Cadillacs. The only traveling he plans for the future will be to participate in several callers clinics; one this month in Illinois. He'll also take part in the Tenth Annual Giant Spring Festival in Washington, D. C.—for his tenth time.

To many of Les' friends it will seem strange not to see his familiar face at so many of the conventions and festivals, but after all these years and miles of traveling, the Gotchers indeed deserve a rest.

☆ ☆ ☆

Caller and teacher Bob Ruff, known to many through his excellent instruction records, was the recipient recently of an outstanding honor. Bob, a schoolteacher when he is not calling and teaching square dances, was recently honored as the Huntington Park (California) "Teacher Of The Year" in special ceremonies attended by nearly 700 persons. Ruff, who is serving as Chairman of the mathematics department of Gage Junior High School, is particularly noted for his work with the young who eagerly seek his counsel while at school and often times after having graduated. Needless to say, members of the square dance fraternity who know Bob join with the many others offering "Congratulations."

☆ ☆ ☆

Despite rumors to the contrary over recent years, Ed Gilmore is very much alive and active. Illnesses which plagued him a few years ago have been satisfactorily licked and we're all pleased to see him once again active and busy not only in his own area (Yucaipa, California), but in all parts of the country. Due to the many rumors in recent years that Ed was unable to meet commitments, his many friends in all parts of the country encouraged him to announce to the world that he is conducting "business as usual." That's the reason you'll find his special announcement on page 56.

THANKSGIVING TIME AGAIN

It seems a little early? Not at all. Square dancers are really thankful folks all the year around for having found this satisfying recreation. However, in the November Sets in Order they have a chance to express their thanks to people who have helped them in some special way. In order that as many people may be accommodated as possible, the format is having to be changed this year. Just two lines will comprise the message. If you have someone

whom you think should be thanked publicly in this way, please send your message in the following manner:

To: (Name of Person)

(Town where person lives)

September 10th is the deadline for the Thanksgiving messages. Address Thanksgiving, Sets in Order, 462 N. Robertson Blvd., Los Angeles, Calif. 90048. And Thank You!

What would it mean to square dancing in your area if one morning you awoke to find that there were two dancers for every one now active? Would you have enough callers to satisfy the demand? Do you have enough halls and enough clubs to absorb the increase?

Chances are there's more than sufficient room in your area for additional dancers. We would like to plant a few seeds of ideas that might help you bring in enough dancers this Fall season to double the number you now have.

First of all, as part of the preliminary, any individual or group should step back a few paces and take a good hard look at the movement in their area as it is right now. If, in the

past few years, you have been successful in bringing new dancers into the program—and keeping them; if your area has been successful in providing the type of program that keeps the majority of dancers interested; if you can honestly say that the square dance program in your area is still “fun” for those who participate, then perhaps you are ready for expansion. If not, then first, before planning your enlargement program, you should plan a program to “put your house in order.”

Assuming that yours is an area ready for expansion, let's talk about classes and how to recruit non-dancers as members.

DOUBLE

THE DANCERS $\frac{1968}{1969}$



ALL THE LOGICAL METHODS of promotion and publicity serve in square dancing just as they do in other activities. Articles in local newspapers, a postcard direct mail program, spots on radio and television, posters and announcement cards in markets and other public places—consider each one of them. All of them have been used many times in the past with varying degrees of success.

Most important, you will find, is word-of-mouth publicity.* No one can “sell” square dancing as effectively as an inspired square dancer. The newer square dancer is in a position, perhaps, to have more non-square danc-

*See Sets in Order publicity handbook, published by Sets In Order, 462 N. Robertson Boulevard, Los Angeles, California 90048. 35c per copy

ing friends than the person who has been dancing five or six years. However, everyone, through church groups, neighborhood acquaintances, fraternal and business associates should know at least one non-dancing couple. And, though it may take a little doing, the contagious enthusiasm of the dancers will eventually counteract any resistance.

We have found that small, business-card size reminder cards, with all the information on the new class, make handy ammunition for the dancer to let fly at his non-dancing friends. Many dancers get in the habit of carrying such reminders just to have them when someone asks the question, "How does one learn to square dance?"

Your area, through an association or through the cooperative efforts of a number of clubs, may want to try a *recruitment award contest*. Each non-dancer signed up for a beginner class or for a one-night stand "exciter" dance gives the person responsible for bringing them in one chance toward winning a prize in a drawing. A *reward-dance*, with a ticket provided each person who successfully entices a new dancer into a class, is also an idea worth checking out. A few dollars spent in hiring a hall, bringing in refreshments and a caller make a relatively small price to pay for three or four new classes in an area.

A "badge of distinction," with a star for each couple brought into the new learners class, is also an inducement that develops pride in accomplishment. There are hundreds of ways to accomplish the same effect. It will be up to those in any given area to discover what answer

will work best for them.

EVERYONE BRING ONE

It's easy to figure out that you will be doubling the dancers if every dancer active today brings a newcomer into the field. The large "one-night stand" is an excellent place to start. The caller who will handle this type of program should be especially sensitive to the needs and ability of the non-dancer.

Those bringing in newcomers may find that the secret lies in actually setting a definite date with their friends after telling them what to wear and promising them an evening of downright pleasure. To avoid last minute jitters, it's best if the "sponsors" will actually call for the new prospects in their car and go to the dance with them.

An evening of beginner fun can be just as much pleasure for the experienced dancer as it is for the neophyte and it makes the newcomer feel much more at home if he has a friend with him to give him confidence.

Recently Al Tange, of the Big Skies Square Dance Club in Redstone, Montana encouraged his dancers to try a *guest night*. Members of the club invited dancers, picked them up at their homes, spent an evening dancing with them and then delivered them home after the party. A total of 36 guests were registered as they came through the doors. Games were played during the evening. Mixers were danced and squares were formed with the simplest of fun dances included. The guests enjoyed themselves and so did the members. As a result, most of the new people were ready for the class when it started.

READYMADE POSTERS AVAILABLE



Sets in Order has prepared two handsome posters available for immediate use by square dance groups anywhere. The design on the left particularly planned for groups in the United States is in two colors. The universal poster shown on the right is in black and white only and may be colored by the individual groups if desired. For charges on these posters, see the advertisement on another page of this issue.

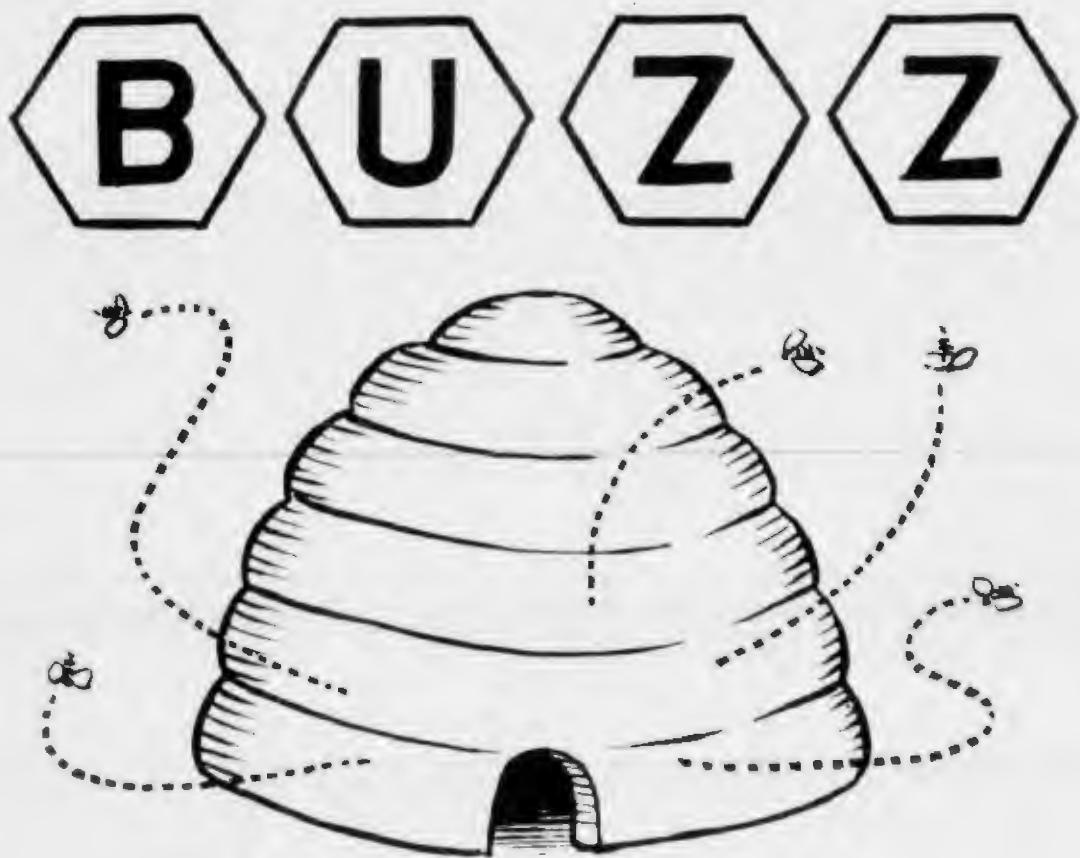


BRING 'EM BACK

One method, not to be overlooked, of recruiting for new dancer classes, is to bring back those who have at one time square danced but who have dropped out for one reason or another. The important thing here is to work closely with the caller in determining *plateaus* where the returning dancers can fit comfortably.

The Oklahoma State Federation of Square Dance Clubs has developed a program known as "Operation Bee Hive." The two-fold purpose is to bring in new dancers through special dance events and also to sign up dancers who dropped out of the activity during the past two years. Those bringing in new and "renewed" dancers to the various programs become eligible for the Royal Order of the Bees badge (issued to those recruiting five new dancer couples).

When the dancers complete the lessons and join a club the recruiters are qualified to become members of the *Royal Order of the Bees*. Though light-hearted in its make-up, the plan is working and does suggest a type of promotion that can work equally as well for other areas.



ANOTHER SAMPLING IDEA

An excellent idea which can be worked to great advantage by the callers in any area is a *Square Dance in Your Home Party*. Like the Tupper Ware parties and other successful demonstration programs, this one is designed to offer an evening of square dancing "free of charge" to any organization. The sponsoring group furnishes the hall, the people and the refreshments. The caller supplies the fun and

then, hopefully, follows it up with an invitation to either form a class—or join one about to be formed.

Howard Hogue, who runs a very successful square dance program at Square Acres in East Bridgewater, Mass. (Sets In Order, June 1968) has used this type of program with great success. Here is a sample of a letter his group sends out to organizations in the area:

Howdy Folks:

We hope that this letter will get into the hands of the Entertainment Committee of your Organization. We wish to introduce Square Dancing to more people, so that they will realize what good, clean recreation and healthful exercise Square Dancing is.

We shall be happy to send a Square Dance Caller, absolutely free of charge, to call an evening of dancing for you. If you do not have facilities, we shall be happy to entertain you at SQUARE ACRES—here in East Bridgewater. This also would be free of any charge for the evening.

It is our opinion that Square Dancing is one of the healthiest forms of recreation today. It is enjoyed by two million Americans; and the most often repeated comment of nearly all of them is, "Why haven't we done this sooner?"

We want you to understand that you are under absolutely no obligation to us. This is simply the method we have chosen to acquaint the public with the fun and fellowship of Square Dancing. In the event that you can use the services of one of our Callers for an evening of fun (with no charge to you), will you kindly get in touch with us?

Sincerely,

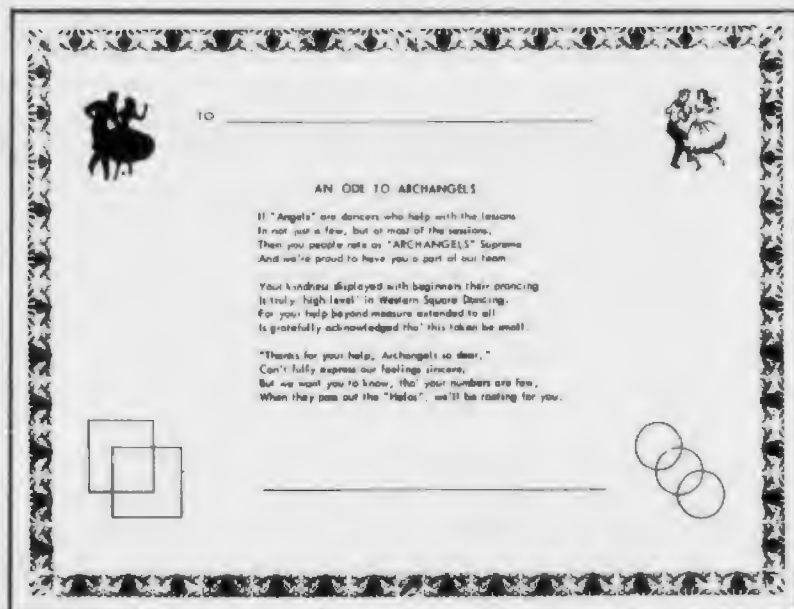
HOWARD HOGUE, Director

CAMPAIGN '68

With the last half of this campaign year taking on the serious aspects of a presidential election, now is a good time to start your campaigning for larger and more effective beginner classes. Start your planning now, a month or two before the classes will actually be opened. Recruit your hardest workers and bring them over to the house for a few square dances and some serious planning discussions. Be sure your hall is rented, your reminder cards printed and the dancers in your area aware of their opportunity to help *double-the-dancers* this Fall.

THE DANCER'S WALKTHRU

Sets in Order



SQUARE DANCE ANGELS

THOSE CELESTIAL VISITORS who on occasion visit earth and guide the faltering footsteps of us mortals, seem to have sent their highest representatives, the archangels, to Schenectady, New York. Connie and Glen Young, square dance leaders in the area, are so convinced of their presence that they have designed a special certificate to attest to their deeds.

It seems that many square dance angels help out with a beginner class sometime. But certain archangels help out year after year, always willing and happy to extend a hand to new enthusiasts of the activity.

This certificate is the Youngs' way of saying, Thank You, to some very unselfish people who do much good for square dancing.

In case you can't read the words in the center of the certificate, here they are:

*If "Angels" are dancers who help with the lessons
In not just a few, but at most of the sessions,
Then you people rate as ARCHANGELS supreme
And we're proud to have you as part of our team.
Your kindness displayed with beginners their prancing
Is truly "high level" in Western Square Dancing.
For your help beyond measure extended to all
Is gratefully acknowledged tho' this token be small.
Thanks for your help, Archangels so dear,
Can't fully express our feelings sincere;
But we want you to know, tho' your numbers are few,
When they pass out the halos, we'll be rooting for you.*

AN ASSOCIATION CALENDAR

The San Antonio Area Square Dance Association has put together a very neat and handy square dance calendar. Covering a 14-month period, from March 1968 through April 1969, all association activities as well as special dances have been printed on fairly heavy 8½" x 14" paper. Ample space has been left in each monthly section so that local clubs may list their own events.

With such a calendar the association is providing a real service to its member clubs. Not only is the local square dance picture available at a glance, but with one master listing, much duplication can be avoided in planning dances during the months ahead.

San Antonio Area Square Dance Association

SQUARE DANCE EVENTS 1968 - 1969

This calendar is a service of your Square Dance Association. All items come from listing furnished by various sources. It is intended as guide to help member clubs program their activities. Space has been provided to write in new events as they are announced.

DATE-DAY OF WEEK	CALLER	LOCATION	SPONSOR
1968 MARCH 1968			
9 Saturday	Joe Lewis	Beaville	
25 MONDAY	FRANK LANE	FORT SAM	S. A. AREA ASSOCIATION
30 Saturday	Foley Wood	Fort Sam	Overseas Dancers
1968 APRIL 1968			
6 Saturday	Harper Smith	Rockport	Paws & Taws
12 Friday	Marshall Flipppo	Austin Coliseum	Austin Council
19 Monday	Bruce Johnson	Fort Sam	Boots & Bows
26 FRIDAY	C. O. GUEST	S. A. MUNICIPAL AUDIT.	S. A. FIESTA FREE!
1968 MAY 1968			
17 FRIDAY	BOB FISK	FORT SAM	S. A. AREA ASSOCIATION
1968 JUNE 1968			
1 Saturday	All State Callers	Fort Worth	State Federation
8 Saturday	Clyde Jones	Fort Sam	President's Ball
14 Friday	Local Callers	Municipal Audit.	Round Dance Fest. FREE!
29 SATURDAY	HARRY TUCCARONE	FORT SAM	S. A. AREA ASSOCIATION
29 Saturday	State Callers	Austin Municipal Audit.	Austin Council & Mid. Tex.
1968 JULY 1968			
6 Saturday	Billy Lewis	Rockport	Paws & Taws
1968 AUGUST 1968			
11 Saturday	C. O. Guest	Rockport	Paws & Taws
11 SATURDAY	LOCAL CALLERS	Fort Sam	INSTALLATION SAA ASSN. FREE!

(OVER)

The WALKTHRU

IT'S A SMALL WORLD



SQUARE DANCE CLUB PROGRAMME			
TIME	PATTER CALLS	SINGING CALLS	RDS CONTRAS QUADS
7:45	WALKING BARNUM TURNS - 400 UNDS STAY	WE'LL BUILD A BUNGALOW	LEFT FOOTER ONE STEP
8:11	WALKING BARNUM ROUND OFF	LITTLE RED WAGON	NEEDHAM REEL
8:37	BILL CASTNER - SIDE 1		
9:05	SPIN THE TOP INSIDIOUS X PAUL	KING OF THE ROAD	OKLAHOMA MAER
9:25	—	—	—
9:50	THE	SAGUINE	WALTER
9:55	STAY 9, LONG DIVIDE	JERICHO	THE ROUND TOWER
10:20	WHEELBARROW END TURN IN	OH JOHNNY (NEW VERSION)	QUINCY COURVILLE
10:45	ALL SCHMIDT, YOUR MAY, FOR) SIX	LOVE IN THE COUNTRY	SURF'S GAVOTTE
11:00	GOD	SAVE THE	QUEEN
	SOMETHING	OLD AND	SOMETHING
	NEW AND	ALSO TO CHALLENGE YOU	

"Something old and something new and also to challenge you" is the theme for each dance as listed on this Programme Board.

SEVERAL THOUSAND MILES from your home club (assuming it is some place on the North American continent), the enjoyment that you will receive from square dancing this next week is being duplicated in Brisbane, Australia. We all realize that with modern communications and transportation plus the advent of Tel Star, the world is rapidly shrinking, but in our particular field of interest the globe gets even smaller when we stop for a moment to consider that square dancing is basically the same not only in the next town or state but across the ocean.

Enjoy with us some of the activities of two



Blue and gold were the predominant colors for this attractive square dance float which was entitled, Square Dancing is Fun in the Sun.

A colorful club banner accompanies the Wheeling 8's wherever they go.



square dance clubs in St. Lucia and see where any similarities to your own club might occur.

Wheeling 8's

Has your club ever participated in a local parade with a square dance float? Last summer the Wheeling 8's did just this and while the float did not win a prize, it did an attractive job of publicizing the activity to the non-dancing citizenry.

This particular group is most active in demonstrating square dancing whenever it has an opportunity. One recent case was at a small cattle station called Crows Nest where one square was invited for a weekend. No one in Crows Nest had ever witnessed square dancing before, but the event was so successful the group was invited back for a second visit.

Perhaps your club has its own banner. So, too, do the Wheeling 8's, and interesting to note is the listing of all National Square Dance

The Gymnasium of the University becomes a square dance hall on Saturday nights.

The WALKTHRU

Conventions (Australian Nationals, that is) which the club has attended. Perhaps you can read the fine print and discover they have not missed one Convention since its beginnings in 1960.

University Square Dance Club

Sponsored by The University of Queensland, this club dances alternate Saturdays from February to December, calling a halt during each summer. (Remember the seasons are opposite to those in the United States.)

In the accompanying photo of a typical evening, observe the costumes of the men. The traditional long-sleeve shirts are in evidence, but about half of the trousers are short. Undoubtedly worn for comfort's sake, we must admit that for once it gives the ladies some "legs" to admire.

The group recently acquired a Programme Board. On it are listed all the dances for one evening. The club instructor writes that the members have expressed delight over it as they now can decide ahead of time any tips they might wish to sit out. In addition everyone is becoming more familiar with the names of basics as well as those of the squares and rounds. We've seen several clubs in the U.S. use program boards for round dancing but not for an entire evening in this manner.



HOW TO SUCCEED in the Presidency

BADGE OF THE MONTH



Here is a most unusual square dance badge. Designed by Babs Ruff for the beginner classes her husband, Bob, conducts, the badge is fondly referred to by those new to the activity as Ruff Tech, or after graduation as Ruff Alumni.

Actually the badge bears no formal name and is used year after year by each participating class. The symbols on it, however, are most enlightening.

Influenced by many years' work with the Campfire Girls, Babs selected some appropriate Indian symbols for the badge.

The musical notes stand for music and rhythm, and where would square dancing be without both of these elements?

The triangular shape around the notes is the symbol for the heart, which the Ruffs feel are the friendships to be gained in square dancing.

The horizontal bar at the lower left of the badge is the Indian thought symbol and as Bob says, "You must think or listen to the caller to be able to learn."

Finally the symbol resting on top of the bar is the Indian hand symbol which the Ruffs have interpreted to mean co-operation with all others in the square, as well as the use of hands in all square dance movements.

Dance in the Whittier, California, area sometime and you're apt to see quite a number of these intriguing badges.

WITHOUT REALLY TRYING

*by Patricia Strong
Dip 'N Divers*

*Reprinted from Local Square Magazine,
December 1967*

AS IS THE CASE with most organizations, we have been wondering how we could best make the acceptance of various offices within our club more attractive and seemingly less complicated. We put our heads together and came up with an idea.

We constructed a Master Calendar to be used by the club officers and members during their term of office and as future reference. On it we have outlined month-by-month the things that need to be done. For instance, October is the month we make plans for Fiesta, have New Year's Eve tickets printed, prepare for audit on books, etc. Each event or activity is marked on the Master sheet and then on a supplementary sheet all the pertinent facts pertaining to the activity are written out in the form of a footnote.

This has been working very well for us. It eliminates many problems such as not doing something because you did not know about it or no one told you to do it. We haven't just included the President's duties. This Calendar tells when to make reservations for our picnics, when to plan our camp-outs, how soon to start on the anniversary dance, when to renew school contracts and how and when to plan for new classes.

It took a number of our members (new and long-time) one evening of our time to work this out and then another week or so to have it set up and printed, but it was well worth the effort. We felt that many people are afraid to hold office on the basis they don't feel they know enough about the operation of a square dance club. With this Master Calendar they needn't worry any more.

If we can do it, so can you!

VIEWPOINT

TWO SETS OF OPINIONS



SUBJECT: BIG DANCE EVENTS

Just how important are the "big dances?" The festivals, conventions, roundups and jamborees for years have served as the "frosting on the cake" for club dancers. However, are these big events fulfilling their responsibility? This month we talk about the big dances with Earl Johnston (Connecticut) and Frank Lane (Colorado). We begin by asking Frank Lane to give us his impressions of the developing festival picture.

Frank Lane: It seems to me that over the past few years the trend of festivals has developed to where they're nothing but big square dance parties. I'm not against big square dance parties but is that enough? I remember back when I was learning to call and how I looked forward to the opportunity of going to these festivals. Not only did I want to hear the square dance leader we had imported from some other part of the country do his calling, but I wanted to be able to sit down with him in callers' swapshop sessions and pick his brain of what he knew that I didn't know about square dance calling and timing and programming and planning choreography for new dances and club organizations and beginner classes.

Nowadays, when you go to a big festival like probably the biggest, each spring in Washington, D.C., you can hear ten of the best

callers in the world, selected very carefully and "on" for the public about 15 hours a day. These fellows call six hours a day and then do after-parties, besides. Nobody seems to think of putting them in a room where some of the upcoming callers can get at them with questions like I mentioned before. These men could do worlds of good for the square dance movement if they could pass along what they know — learned the hard way — to the local callers who would like it.

SIO: Do you think this is a general situation with the festivals?

Lane: It's the same with all the festivals, big and little; this emphasis on entertainment and the opportunity lost to really further this tremendous square dance movement of ours. At one festival I know about, Bob Page was brought in to do the feature calling and, when I looked over the program I thought, "Now, this sounds like a lot of fun." BUT — there was no planning in there at all for a sit-down session where Bob could get with the local boys or visiting ones and talk to them about, for instance, caller-clinics and caller-leadership sessions such as he has been drafted for all over the country.

These men putting on the festival are personal friends and I told them, "If you let that

man come in here and spend two days and do nothing but just get up there and call and entertain you, you're *wasting* him. Take some of the time and let Bob give people something valuable that they can carry home to their clubs and make the dancing in the area better and stronger."

I firmly believe that if we could get our square dance festivals back to this kind of thing — the talk-sessions — we could be more sure of the future of square dancing. This is all part of Americana — the thing that attracted us into square dancing in the first place.

SIO: In a similar vein but carrying it a step further, do you feel that the National Square Dance Convention has defined its goals and is achieving them?

Lane: I know they want to accomplish good. I do think, however, they're missing the boat a lot of times because they let themselves be swayed into thinking that their most important goal is to *attract the most people* to their convention. One of the best conventions we ever had was when we had about five thousand there but three thousand of them were leaders. Now you get eighteen thousand and twenty of them are leaders. In those early days of the conventions, *everybody* went and anyone in the business was noticeable by his absence. Nowadays, it can be sort of lonesome. There are always lots of people that you know, but it's the opportunity of being with and talking with people who are doing the same thing that I am — traveling and calling and trying to do a good job for square dancing. Again, there is no place made for the leaders to get together and, for one reason or another, the leaders aren't



there anymore. To get right down to it, this is probably the reason; they don't get enough real "meat" out of the conventions to make it worthwhile for them to go. I think the potentials of the National Conventions are great; at this point they don't seem to be realized.

Continuing with the line of conversation, we turn to Earl Johnston and ask him what his thought is on the purpose and effectiveness of conventions.

Earl Johnston: The purpose is selfish. The purpose of those who attend, I mean. They go there to get something — to learn, exchange ideas — and to come home with something.

SIO: What do you feel makes a convention really successful?

Johnston: I enjoy going to the panels. I like to sit and listen to other fellows expressing their ideas. I feel that the National, somewhere along the line, has got to train people to moderate and to be members of panels so that they can be educational. At most conventions the panels are poorly attended and I think I know why; they're just not interesting.

SIO: The subjects are usually the same year after year. Do you feel that new subjects to interest dancers, callers, teachers, could be added?

Johnston: I have no quarrel with the subjects; they're great. To me the problem is that we're not getting the right people on the panels. Let's take a panel about the *philosophy* of square dancing — but, let's put on that panel some fellow who feels that hash dancing is the only thing. Let's put on somebody else who goes for a lot of singing calls — and third fellow who wants to keep square dancing real simple for everybody. Now — I would like to have these three guys try to sell me on their ideas. I get more out of a panel when there's somebody on it that I know and respect. If I could hear Les Gotcher talk about hash; Max Forsyth about singing and club level; and Bob Dawson expound on the easier dancing — or Ralph Sweet, who has some pretty strong ideas, on the same subject, I think we could all gain.

SIO: The attendance was down at the last con-

vention. How do you think attendance can be increased?

Johnston: A lot of it is in attitude — the way the dancers are trained. Going back to my own indoctrination of dancers, I tell them, "Keep your bowling and the other things that you do. Add square dancing to your social life and come every two weeks." These people are not geared to go to weekends, on trips, to National Conventions. They square dance and love it. I think, really, people have to be trained to go to the big ones. If it is made the "thing to do," then it could catch fire.

SIO: Do you think that these local dancers who didn't go would have gained anything by attending a National?

Johnston: Not a thing. They don't know names; they don't *think* square dancing the way we do. They just go and dance twice a month and if they miss, they don't feel guilty about it. They do try to go regularly and they go to have a good time. I don't really think that a National Convention is for them. If what we think they should attend is a BIG dance, just to get the feel and flavor of it, it seems to me that the regional conventions do that job very well and are a lot more convenient as far as time and locations are concerned.

SIO: What about other segments of the Na-

tionals like the exhibitions, the general calling, the workshops and demonstrations?

Johnston: I think the exhibitions have become just great. It's like seeing a show in any civic auditorium with professional exhibition groups. These people put in tremendous numbers of hours and dance to perfection.

I was also impressed with the young people's part of the program at the last National. We're always being asked, "Why don't we do something for young people?" At the National we could see what was being done. Somebody is taking time, expending effort, to train and work with these young people in the exhibition groups. So how do you start? You go out and buy some records and you go to work. You don't have to be a professional to train somebody but you can certainly turn out some professional groups.

The calling was excellent. Every guy who called could hold his own and most of them showed extremely good sense in what they called. I feel that maybe the dances are scheduled for the wrong halls when you see the big hall for general dancing with four or five squares when they could have danced 1500 and the little hall with experimental workshops with 40 squares when it could really only hold twenty.

I think the National needs a re-appraisal of what people really want from a National Square Dance Convention.

CHUCK RALEY

Few folks loved life, people and square dancing more than Chuck Raley. His records, his personal appearances, his caller's workshops, his home programs all testified to the fact that Chuck loved every phase of square dancing. Chuck and his family were en route from one calling engagement to another when on the highway near Greenville, South Carolina, on Saturday, June 29th, his car was struck head-on by another. Chuck died instantly.

Though injured seriously, Chuck's wife, Jesse was off the critical list at the time this was written. The two children were not seriously hurt.

The square dance world has lost a good friend, an outstanding caller and a colorful personality. We join with other square dancers in extending our sympathies to Chuck's family.



STYLE SERIES:

DIP 'N DIVE

AND WHERE IT'S BEEN

LAST MONTH WE WENT BACK a few years to the time when Forward Six dances had a prominent place in the evening's program, and where a variation, Back You Blunder, was one of the hottest figures in use. One of the keys was the arching and ducking routine which also found itself repeated in Dive for the Oyster, Rip and Snort and other movements.

As dancing has moved on in its cycle and as ladies' hairdos have piled up higher on the head, many of the arch and dive thru movements have disappeared. Slide Thru has all but replaced Star Thru in some quarters and Frontier Whirls are frequently giving way to partner trades. Rip and Snort is still used, however, often as a two-couple movement, and so are some of the others.

Perhaps the most common of today's Dive and Arch figures would be the one shown in our first series. A simple set up would be to have heads square thru, then right and left thru with the outside two to get into an eight

chain thru position (1). The simple call Dive to the Center is the cue for those in the middle of the square to arch and move forward while those on the outside dive thru to the center (2) An automatic Frontier Whirl (California Twirl) is called for those facing out while the dancers who reach the center simply follow whatever call comes next (3).

Certainly one of the Arch and Dive ancestors would have to be the old Dip 'N' Dive. To refresh your memory #1 couple would lead to the right (4) and circle 180 degrees or half-way around (5), leaving couple #1 in #2 spot while couple #2 is in the center facing them (6). From this set up the rule would have the center couple always arching and moving out while the couple on the outside would always duck and move to the center. Here we have our active couple first diving through the arch made by couple #2 (7), then moving forward and arching as couple #4 dives to the center (8). Couple #1 then does an automatic Frontier Whirl (9) to be ready to dive under the arch made by couple #2. The action would continue until couples #2 and #4 have returned home and couple #1 is once again in the center of the square.

It's been a number of years since we've heard Jessie Polka Square called, but the Arch





and Dive pattern used in this dance will undoubtedly prove to be of value for years to come. To start from a square, the side couples arch and face left while the head couples face to the right and duck (10). All couples move forward in this direction alternately ducking and arching (11) around the square (12) until they have once again reached the starting spot.

One of the best examples of the arch and under family shows up in the ends-turn-in figure. A simple set up would be to have the head couples square thru, then split the outsides and around one to a line of four, and then the four pass thru and end facing out (13). On the call "Arch in the middle and the ends dive in," those in the center of the line would

arch while the ends would simply fold in front of them, take hands (14), and dive into the center of the square (15). At this point the outsides would follow the standard rule as explained in the first series and do a Frontier Whirl (California Twirl) to face the center. Simultaneously, those in the center would be set to follow the next call.

When you start thinking on a theme such as this, many figures old and new come to mind. There are a great many such as Inside Out and the Outside In, etc. to add to the nostalgia of all of this. One point that is interesting, however, is that an old figure that is comfortable and flexible will survive in one form or another.



ROUND THE WORLD of SQUARE DANCING



Those with items of special interest should send them to NEWS EDITOR, Sets in Order, 462 North Robertson Boulevard, Los Angeles, Calif. 90048. Letters will be read and appreciated although time may not allow the personal acknowledgement of each one.

Ontario

Swingin' Squares invite dancers to their summer dances at the Forest Ave. Public School, Pt. Credit, on Aug. 7 and 21; Sept. 4. Bill and Barbara Cooper officiate.

Nova Scotia

June 27-29 were the dates for the Apple Blossom Square Dance Festival sponsored by the Vali Dancers of Cambridge in cooperation with the Dept. of Trade and Industry, Tourist Information Branch. Charlie Baldwin was guest caller; Don Keith was chairman.

Prince Edward Island

The Lady's Slipper Square Dancers of Summerside dance every Friday night to Pete Howard at the Y-Centre. Another class of beginners has graduated and several special events are planned thruout the year.

British Columbia

Ronnie Telford called for the 7th Annual Square Dance Jamboree on June 15 at 100 Mile House. This affair is sponsored by the 100 Mile Twirlers and Lac La Hache Caribooters.

— *Dave Abbs*

G-Bar-M Club of Trail dances every Saturday night in the Shavers Bench Hall, September to April. George Woods is the caller for this group.

— *Mrs. P. Caputo*

California

Towne House Holiday, the 6th Annual Weekend with Arnie Kronenberger and Bob Van Antwerp, with rounds by Willie and Vonnice Stotler, is planned for Sept. 6-8 at Del Webb's Towne House Hotel in Fresno. Write

Bill Stapp, 3000 La Via Way, Sacramento.

Valley Trailers dance every 1st, 3rd and 5th Saturday at Columbus Junior High, Canoga Park. Callers for September will be Bob Johnston and Wayne West; for October Buzz Brown and Bill Ball; for November Lee Schmidt, John Moore and Arnie Kronenberger. Hi and Cookie Gibson handle rounds for this club.

The Santa Clara Valley Square Dancers Assn. are having their 12th Annual Jubilee on October 11-13 at Santa Clara County Fairgrounds, San Jose. Featured callers will be Johnny Davis and Jim Mayo with round dancing in the charge of Paul and Marye Stutsman. To know more, write to John Casey, 2062 Quito Rd., San Jose 95130. — *Harold Fleeman*

There's something about some square dancers that incites them to travel and find adventure and friendship among other square dancers. A notable example of this type of thing was the visit paid by square dancers from North Surrey, B.C., Canada to dancers in Palm Springs. With Vic and Dorene Harris as their "tour leaders," the Canadian group boarded a plane on Wednesday morning and returned home on Sunday evening. While visiting in California, they probably danced as many miles as their flight covered — well, nearly — with dances planned from the "flats" to the heights reached by the Aerial Tramway. They are already looking forward to their return visit.

— *Beverley Campbell*

Louisiana

Sept. 6-7 are the dates for the 11th Square Dance Festival in the Municipal Auditorium, New Orleans. Sponsored by the Greater New Orleans Square Dance Assn., the occasion will spotlight callers Dave Taylor, Jim Brower and Marshall Flippo. Jack and Na Stapleton will conduct the round dance program. For information, write GNO Square Dance Assn., 8428 Colonel Dr., Chalmette, La. 70043.

The 5th Annual Square Dance Festival in New Iberia will take on this year the form of a Hillbilly Jubilee. The date is August 10 at the Recreation Center, City Park. Write to Bo Bonini, 203 Parkview Dr., New Iberia.

Minnesota

The Hibbing Diamond Jubilee Celebration Square Dances will be held on Aug. 16-18 in Hibbing. On Friday there will be a free street dance with George Gargano and Lynne Voigt calling. On Saturday there will be an afternoon parade and evening dance, with Bob Lucas as

caller. Sunday's Federation Membership Dance will wind up proceedings in the afternoon with Bill Britton calling. Write Allen Higgins, 625 E. 39th St., Hibbing 55746, for more details.

Pennsylvania

The Twirling Teens of St. Mary's were organized in September and have just completed their lessons. The club is under the direction of 12 adult couples with Don Curtin as club caller. It is the first bona fide teenage square dance club in the area, with 30 teens from 14 to 20 years old. The workshop now under way is directed by Ed Bucher and Joe Kim, supervised by Curtin. The group dances Wednesdays from 8-10 P.M. in the Borough Building.

New Jersey

Square dancing at the Hayloft in Asbury Park is scheduled with the Cali Hoes dancing on 2nd and 4th Thursdays; Pioneer Rounds on 1st and 3rd Thursdays. Telephone Roy Keleigh at 775-0395.

New York

Take Thruway Exit 57 at Hamburg and you will come to Leisureland where there is dancing every Wednesday night thru August. Telephone Joe Reilly at TX 6-7514.

Saudi Arabia

In Saudi Arabia there are three Aramco districts, peopled by American company employees and their families, some enthusiastic square dancers among them. Each district has a square dance group that gets together from one to three squares every week and once yearly all three districts combine for a Tri-District

Jamboree. The 6th such annual affair was held in the friendly city of Abqaiq. In early afternoon George McNett held a seminar to interest some of the men in becoming callers. Most of the dancing is done to taped music or records so the once-in-awhile live calling done by George and occasionally Del McDonald, is considered a real treat. George's wife, Mary, held a class for the women, featuring helpful sewing hints for the making of square dance clothes. These classes were followed by several hours of dancing in late afternoon, dinner and more dancing.

— Janet Johnson

England

The Catharine Wheels Square Dance Club was formed late in 1967 and held its first meeting on January 7 in Leicester. John Patrick calls for the group every Sunday after evening song and some of the members travel to Saturday dances in Nottingham and Leicester.

In the heart of Sherwood Forest stands Thoresby Hall, home of the Right Honourable Marie-Louise Roosevelt Pierrepont; the Countess Manvers. With the assistance of the Saints Square Dance Club leader and caller, Len Sandells, Jim Lees is organizing a square dance evening in the Great Medieval Hall on September 21. Lady Manvers and guests, together with the Sheriff of Nottingham and his lady, will be present for the occasion. Special Souvenir Tickets and Badges will be issued. Lees writes, "This is a great opportunity for our American friends to spend an evening in one

Contingent of American Square Dance Workshop members along with Bob and Nita Page head for the Orient. Among many highlights was an unforgettable square dance in Tokyo with more than 600 in attendance.



ROUND THE WORLD of SQUARE DANCING

of our stately homes, to relax in the historical library with the magnificent Major Oak carving over the fireplace and to meet some of our 'County.' The house will be open so that dance-visitors may see its treasures."

Germany

Mannheim Mixers honored caller John "Will" Bryant on April 13 with a party at Mannheim Elementary School on the occasion of his "rotation." Paul Kinn was the dance M.C.
— *Sp. 4 William H. Luis*

West Virginia

There's a square dance every Saturday night the year around at the YWCA in Huntington. The hall is air-conditioned in summer. Allemanders and Y-Squares welcomes visitors. Telephone 736-1173.
— *E. Hensley*

Florida

Castoff Square Dance Club dances on Friday nights all summer at the Boynton Beach Civic Center in an air-conditioned hall. Telephone Roscoe Greenwalt at 732-9055. — *H. E. Feiss*

In Panama City the Friendly Squares dance every Saturday at the Square Dance Center. Telephone Mike Litzenberger at 763-9958.

Who, What, When, Where? a dance listing published by the Southeast Florida Square and Round Dance Assn. is free for the writing to Gwen Peacock, 951 Plover Ave., Miami Springs, Fla. 33166. Gwen handles advertising for the publication.

Georgia

Red Warrick has been added to the staff including Bob Bennett and Rod Blaylock at the 4th Annual Jekyll Island Jamboree on Aug. 16-18 at Stuckey's Carriage Inn, Jekyll Island.

Hawaii

Square dance visitors to the land of palms and hulas are invited to attend the Fifth Aloha State Square Dance Convention in Honolulu. The locale will be the Hilton Hawaiian Village and the dates — Oct. 11-13. Write Aloha Convention, P.O. Box 667, Kailua, Oahu, Hawaii 96734, to learn more.

New Mexico

The 10th Annual August Weekend Dance is scheduled for Aug. 10-11 in the Chaparral

Convention Center Building, Ruidoso Downs. Beryl Main and Melton Luttrell will be calling. There will be three dance sessions starting at 2 P.M. Saturday, ending at 12 Noon Sunday. Dance visitors are advised to make their room reservations as soon as possible for this busy weekend. And for further information on the dancing, write to George Cooper, 3205 Mandell Circle, Clovis 88101. Tel.: (505) 762-1562.

Nevada

In Nevada clubs belonging to the Southern Nevada Square Dancers Assn. have club dances five nights a week. On Tuesday the Swinging Stars meet at the 1st Methodist Church. On Wednesdays Silver Dollars meet at 6400 Industrial; Mavericks at LV Mobile Trailer Park. On Thursdays Tri-Squares meet at Trinity Methodist Church. On Fridays Fun Steppers meet at Miracle Mile Trailer Park. Saturdays are really busy, with Moonspinners meeting at Riviera Vegas Trailer Park, Stardusters at Nellis AFB, Falcon Club and Whirl-A-Ways at Elks Hall (back entrance!). All the above addresses are in Las Vegas. Telephone Jackie Reeley, 878-7157.

Nebraska

On Sept. 28-29 Prairie Schooners will have their annual Square Dance Festival in the Elks Hall, Sidney. Gene Cox will be the featured caller.
— *George Hare*

On August 3 and 17 there will be square dancing at Prospect Park Pavilion in Hastings, with Wes Mohling calling.

Ohio

After many years of exceptional service, Grace Wolff has retired as leader of the Miami Valley Round Dancers and the Miami Valley Folk Dance Club. Besides developing this phase in the Dayton area, Grace was responsible for putting her town on the dance map by bringing in the Frank Hamiltons for round dance weekends every summer for 10 years. Dancers from more than six states attended. Grace also had a hand in planning the "Wonderful Good" Pennsylvania Dutch Dinner to regale newcomers to the activity. — *John O'Hara*

Washington

There is square dancing at the Wagon Wheel, Ravensdale, just west of the Ravensdale King County Park, any Saturday night of the year. Eva Loomer at GE 22097 can be contacted for more information.

— *Loni Yates*

CARRYING PHRASING TO 8-BEAT AND 16-BEAT GROUPS

PHRASING

Here is another
in this valuable
reprint series

PART V



by Terry Golden, Colorado Springs, Colorado

PROBABLY MOST CALLERS need never go beyond the point of preparing 4-beat phrases, but for the *best* in dancing and calling, the concept of phrasing should be carried out into 8-beat lines and 16-beat paragraphs. The idea in doing this is to make a complete dance sequence fit perfectly into a complete musical sequence, so that as the end of the musical paragraph comes around, you are also completing a full section of dance pattern, too. One should avoid letting a dance pattern bridge across two musical paragraphs.

Perhaps this perfect matching of dance pattern to music cannot be accomplished consistently except in cases where the caller follows a definitely prepared sequence. It represents a degree of development beyond the scope of this article and possibly even beyond the practical requirements of western calling. It should be pointed out, though, that lasting singing calls are planned this way; perhaps it explains the continued popularity year after year of certain old singing calls, even though they are old stuff and everyone is familiar with them. The perfect matching of complete dance patterns to complete musical patterns gives the dancers a feeling of fulfillment and satisfaction.

Lest one think that this discussion is purely a pipe-dream and a fantasy, let me point out that it was a dancer, not a caller or musician who first pointed this out to me. Callers are prone to assume that if they don't notice, feel or know something, it's a cinch the dancers won't! This may be true in most cases, but it

should be kept in mind that many dancers have had thorough training in music, poetry, dance, speech, or rhythms and many callers have not. Often dancers may not know what's the matter, but they just seem to feel that something is not right.

If you pick tunes with obvious phrasing, the phrasing is easier to detect, and it is easier to get back in the groove if you get out. It is also more apparent and annoying when you get out, which makes good phrasing more imperative. For the caller who has no intention or inclination to perfect his phrasing, it is probably better to stick to the all-rhythm, not-much-melody type of tune referred to earlier. And, for reasons shown in the preceding paragraphs, perhaps the "tuneless" type of piece is safer for the off-the-cuff hash calling. Sometimes to create contrast or other effects a caller may break phrase intentionally, but it should be only occasionally, briefly, and for some particular purpose.

Why Bother To Phrase?

If so many good, successful callers don't phrase, what is the value of phrasing? Well, as I said earlier, most top callers seem to have at least some automatic phrase-consciousness; they try automatically to get back "in" when they get "out." Also, as I said, those who don't phrase would be that much better if they did.

More concretely, though, good phrasing helps the caller to be at all times "with the music" in the fullest sense. It helps him to
(Please turn to page 61)



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- 1832 — **Who's World**
Caller: Al Brownlee, Flip Instr.
- 1831 — **Rainbows Are Back in Style**,
Caller: Marshall Flippo,
Flip Instr.
- 1830 — **In Your Heart**, Caller: Marshall
Flippo, Flip Instr. (June Release)
- 1829 — **Shufflin' Shoes**,
Caller: Ken Bower, Flip Instr.
- 1828 — **U Lida**, Key G
Cloudy, Key A (Hoedowns)
- 1827 — **First Thing Every Morning**,
Caller: Ken Bower, Flip Instr.
- 1826 — **I'm A Swinger**, Caller:
Marshall Flippo, Flip Instr.
- 1825 — **The Auctioneer**, Caller:
Marshall Flippo, Flip Instr.
(New Version)
- 1824 — **Sugar Baby**, Caller: Andy
Andrus, Flip Instr.

BOGAN

- 1214 — **Good Girls Gonna Go Bad**
Caller: Billy Dittmore
Flip Instr.
- 1213 — **No Callers in Heaven**,
Caller: Pat Grymes, Flip Instr.
- 1212 — **Don't Want To Be Alone**,
Caller: Cal Lambert, Flip Instr.

ROCKIN' "A"

- 1341 — **Folsom Prison**
Caller: Roger Hopper
- 1340 — **Ragtime Gal**,
Caller: Bill Wilson, Flip Instr.
- 1339 — **Old Mother Nature**,
Caller: Bill Wilson, Flip Instr.

MUSTANG

- 121 — **Just Pretend**
Caller: Henry Hayes
- 120 — **Wheels Fell Off The Wagon**,
Caller: Henry Hayes, Flip Instr.

LORE

- 1099 — **When The Moon Comes Over
The Mountain**
Caller: Bob Augustin, Flip Instr.
- 1098 — **Wonderful World of Women**
(Canceled)
Replaced by — **Alice Blue Gown**
Caller: Johnny Creel, Flip Instr.
- 1097 — **Old Fashioned Love**
Caller: Johnny Creel, Flip Instr.
- 1096 — **Sheik of Araby**
Caller: Johnny Creel, Flip Instr.
- 1095 — **Show Me Where The Good
Times Are**
Caller: Emanuel Duming,
Flip Instr.

SWINGING SQUARE

- 2343 — **Open For Business**
Caller: Cal Brazier
- 2342 — **It's A Small World**, Caller:
Bill Saunders, Flip Instr.
- 2341 — **Brown Eyed Sweetheart of
Mine**, Caller: Gene Pearson,
Flip Instr.
- 2340 — **Have I Told You Lately**
Caller: Bill Saunders, Flip Instr.

We carry all square and round dance labels — Write us if your dealer cannot supply you.

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Sets in Order

WORKSHOP



FOR LEADERS IN THE FIELD OF SQUARE AND ROUND DANCING

August 1968

HIGH ON OUR LIST of feature callers, representing the distaff side, is Osa Mathews of Palm Springs, California. Osa, a favorite in the desert community, presents this dozen which she enjoys calling for her many fans and friends.

One and three ladies chain
Heads right and left thru
Half square thru
Swing thru
Ladies U turn back
As couples circulate
Bend the line
Star thru
Pass thru
Allemande left

One and three cross trail
Go around one make a line
Those who can right and left thru
Those who can star thru
All eight California swirl
Those who can right and left thru
Those who can star thru
All eight California swirl
Those who can right and left thru
Those who can star thru
All eight California swirl
Those who can allemande left

One and three right and left thru
One and three ladies chain
Heads star thru
California swirl
Square thru four hands
California swirl
Ladies chain
Pass thru
Bend the line
Square thru three quarters
Bend the line
Left square thru three quarters
Bend the line
Pass thru
Bend the line
Cross trail
Allemande left

As always, these feature calls are not necessarily original with the caller being spotlighted. They are calls, however, which the feature caller enjoys calling and which are recommended to others.

Side ladies chain
Heads square thru
Swing thru
Girls circulate
Swing thru
Boys circulate
Swing thru
Girls circulate
Box the gnat
Right and left thru
Dive thru
Square thru three quarters
Allemande left

Heads square thru
Swing thru
Triple spin the top
Right and left thru
Star thru
Allemande left

Four ladies chain
Heads star thru
Pass thru
Swing thru
All eight circulate
Swing thru
All eight circulate
Swing thru
Centers run
Wheel and deal
Dive thru
Pass thru
Allemande left

One and three ladies chain
One and three ladies chain right
New head ladies chain across
Heads right and left thru
Heads square thru
Circle up four with sides
Head gents break to a line
Slide thru
Right and left thru
Two ladies chain
Slide thru
Pass thru
Bend the line
Star thru
Right and left thru
Two ladies chain
Slide thru
Pass thru
Bend the line
Star thru
Right and left thru
Allemande left

Two and four square thru
 Swing thru
 Men run
 As couples circulate
 Wheel and deal
 Swing thru
 Men run
 As couples circulate
 Wheel and deal
 Allemande left

From Keith Pyle, Oakland, California

All four couples half sashay
 Heads half square thru
 Box the gnat with the outside two
 Right and left thru
 Inside arch
 Outside dive thru
 Square thru four hands
 Separate go around one line of four
 Arch in the middle
 Ends duck out
 Around one
 Down the middle pass thru
 U turn back
 Right and left thru
 Cross trail
 Allemande left

OSA
 MATHEWS



Osa, who has enjoyed the calling game for many years, has been conducting classes, calling for clubs and presenting workshops from California to Canada. Osa's special brand of enthusiasm has sold many on the fun of Square Dancing and she and husband Clif are doing their share at keeping the activity before the public.

EDITOR'S NOTE

If there is a particular caller who has visited your area recently with an unusually enjoyable repertoire of calls, why not write and tell us? We are now planning our list of twelve callers to be featured during 1969.

Break
 Promenade
 One and three wheel around
 Right and left thru
 Ladies chain
 Do-sa-do
 Ocean wave
 Spin the top
 Go right and left grand

Heads square thru
 Do-sa-do to an ocean wave
 Men circulate
 Swing thru
 Spin the top
 Right and left thru
 Pass thru
 Bend the line
 Slide thru
 Do-sa-do to an ocean wave
 Girls circulate
 Swing thru
 Spin the top
 Right and left thru
 Star thru
 Inside two California twirl
 Pass thru
 Allemande left

One and two right and left thru
 The other two ladies chain
 New one and three right and left thru
 Other two ladies chain
 New one and four right and left thru
 Other two ladies chain
 Sides face
 Grand square
 1 - 2 - 3 face
 1 - 2 - 3 left allemande

TRIPLE SWING THRU

By John Hucko, Lyndhurst, Ohio

Heads lead right circle to a line
 Pass thru wheel and deal
 Center four star thru pass thru
 Separate around one into the middle
 Triple swing thru turn thru
 Left allemande

VILLAGE TRADE

By Ken Collins, Westlake Village, California

Head ladies chain right
 Heads slide thru
 Pass thru
 Do-sa-do to an ocean wave
 Men trade cast off three quarters
 Men turn back
 Left allemande

SPECIAL WORKSHOP EDITORS

Joy Cramlet	Coordinator
Bob Page	Square Dance Editor
Don Armstrong	Contra Dance Editor
Ken Collins	Final Checkoff

Here are three figures using the Cloverleaf sent in by Bob Kent, Warwick, Rhode Island.

Side two ladies chain across
Heads lead right circle to a line
Pass thru wheel and deal
Double pass thru
Lead couple cloverleaf
Next couple partners trade
Left allemande

Heads lead right circle to a line
Forward and back ends run
Same two cloverleaf
Others square thru four hands
Walk right into a right and left grand

Sides do a right and left thru
Heads lead right circle to a line
Forward and back ends run
Same two cloverleaf
Others pass thru then cloverleaf
Everybody double pass thru
Lead couple cloverleaf
Next couple partner trade
Left allemande

FOUR C'S

By Ray Sanchez, San Leandro, California
Heads star thru Frontier whirl
Centers in cast off three quarters
Center four left turn thru
Centers in ends fold box the gnat
Change hands to a
Left allemande

COUNT TO FOUR

By Fred Christopher, St. Petersburg, Florida
Heads lead right circle to a line
Star thru dive thru dixie daisy
(Fill in patter for dixie daisy)
Cloverleaf meet a new Sue
Centers star thru step ahead you do
The other four square thru
Count to four centers in
Cast off three quarters
Just don't stand cross trail thru
Left allemande

SWIRL IT

By Hillis Hauck, Pomona, California
Heads promenade half way 'round
Down the middle right and left thru
Finish it off with a half sashay
Same four go up and back
Star swirl pass thru
Star swirl with the outside two
Forward eight and back with you
Bend the line right and left thru
Cross trail U turn back
Pass thru
Cast off three quarters 'round
Star thru right and left thru
Star thru rollaway a half sashay
Pass thru
Cast off three quarters 'round
Star thru Frontier whirl
Left allemande

SHORT TOPPER

By Bill Barton, Cornish Flat, New Hampshire
Heads spin the top don't stop
Centers run wheel and deal
Pass thru to the outside two
Spin the top don't stop
Centers run wheel and deal
Pass thru to a
Left allemande

SWING THRU TURN THRU

By Stub Davis, Waurika, Oklahoma
Heads swing thru
Turn thru separate round one
Into the middle swing thru
Turn thru split two
Round one into the middle
Swing thru turn thru
Separate round one
Into the middle swing thru turn thru
Left allemande partner's right
Right and left grand

SINGING CALL *

BARE NECESSITIES

By "Happy" Harry Percy, East Providence, Rhode Island
Record: Top #25169, Flip Instrumental with Harry Percy
OPENER, MIDDLE BREAK, ENDING
You allemande left with the corner girl
Do an allemande wee
Go right and left and then turn back
Go back three
Go right left right turn back one tonight
Like an allemande thar the men back in
You've got a right hand star
Well now you shoot that star
Grand right and left
Around that big ole' ring
When you meet your lady
Take her hand and promenade
To the bare necessities
The simple bare necessities
When you're home
She'll twirl around for you
FIGURE
Now one and three you promenade
Go half way round the track
Then whirl a half sashay
Go forward up and back
Pass thru and separate
Round just one you go
Into the middle and star thru
Frontier whirl you know
And then you allemande the corner girl
Do-sa-do go round your own
You'll swing that corner lady round
Then promenade
To the bare necessities
The simple bare necessities
Twirl your girl
And good things will come to you
SEQUENCE: Opener, Figure twice for heads,
Middle break, Figure twice for sides, Ending

Here's another proven favorite that rates the re-print list. You'll find it on many club and festival programs wherever square dancing is enjoyed.



SUMMER BREEZE

By Kay and Forrest Richards, San Leandro, Calif.

Record: Grenn 14003; Mercury 71462-X45

Position: Intro-Facing. Dance—Semi-Closed facing LOD.

Footwork: Opposite-directions for M except as noted.

Meas INTRODUCTION

Wait; Apart, Point, Together (to SCP), Touch;

- 1 Facing ptr and WALL with M's L (W's R) hands joined wait 1 meas;
- 2 Step bwd away from ptr on L, point R toe twd ptr, step fwd on R assuming SEMI-CLOSED pos and facing LOD, touch L to R;

DANCE

Walk, 2, Pivot, 2; Walk, 2, Fwd, Close; Back, Lift, Step, Touch; (Twirl) Walk, 2, 3, 1/4 R Turn (to Bfy);

- 1 In SEMI-CLOSED pos starting with L ft walk fwd in LOD 2 steps facing ptr on 2nd step and assuming CLOSED pos, do a 3/4 couple pivot stepping L, R to end facing LOD and SEMI-CLOSED pos;
- 2 Walk fwd in LOD stepping L, R, L, close R to L;
- 3 Step bwd on L bending knee in a slight dip, lift R, step on R, touch L to R;
- 4 Retain M's L and (W's R) hands joined walk fwd LOD stepping L, R, L turning to face ptr and WALL stepping on R as (W twirls R face under joined hands in 4 steps R, L, R, L to end facing ptr) and BUTTERFLY pos;

Side, Close, Apart, Lift; Roll, 2, 3, Touch (to SCP); Fwd Two-Step Lift; Fwd Two-Step;

- 5 In BUTTERFLY pos facing WALL, step swd twd LOD on L, close R to L, release M's R (W's L) hands step bwd turning to face diag RLOD on L, lift R slightly;
 - 6 Release hand hold roll R face (W L face) twd RLOD in 3 steps R, L, R touch L to R to end facing LOD and SEMI-CLOSED pos;
 - 7 In SEMI-CLOSED pos facing LOD starting with L ft do 1 fwd two-step lift R slightly at end of two-step;
 - 8 Starting with R ft do 1 fwd two-step;
- Walk, 2, Pivot, 2; Walk, 2, Fwd, Close; Back, Lift, Step, Touch; (Twirl) Walk, 2, 3, 1/4 R Turn (to Bfy);**
- 9-12 Repeat action of meas 1-4:
- Side, Close, Apart, Lift; Roll, 2, 3, Touch (to SCP); Fwd Two-Step Lift; Fwd Two-Step (to 1/2 OP);**
- 13-16 Repeat action of meas 5-8 except to end in HALF-OPEN pos:

Fwd, —, (W Roll Across) Side, Close; Fwd, —, Fwd, Face; Away, Step/Step, Together, Step/Step (to CP); Pivot, 2, , (to 1/2 OP);

- 17 In HALF-OPEN pos facing LOD step fwd on L, hold 1 ct, side twd Wall on R, close L to R as (W steps fwd on R, hold 1 ct, roll L face IF of M L, R to end on inside and) HALF-OPEN pos facing LOD;

- 18 IN HALF-OPEN pos M's L arm around W's waist step fwd on R, hold 1 ct, fwd on L, turn 1/4 L face (W R face) stepping on R to face ptr and COH releasing waist hold;
- 19 Opening out to face RLOD join M's R (W's L) hands do a quick swd two-step balance LRL twd WALL (W twd COH) do another quick two-step balance RLR twd ptr assuming CLOSED pos M facing COH;
- 20 Stepping L, R do a slow 1/4 CW couple pivot to end facing LOD and HALF-OPEN pos;

Fwd, —, (W Roll Across) Side, Close; Fwd, —, Fwd, Face; Away, Step/Step, Together, Step/Step to CP); Pivot, , 2, (to LCP);

21-24 Repeat action of meas 17-20 except to end in LOOSE-CLOSED pos M facing WALL:

Side, Behind, Side, Front; Pivot, 2, Side, Close; Side, Behind, Side, Front; Pivot, 2, Side, Close;

- 25 In LOOSE-CLOSED pos M facing WALL starting with L ft do a 4 ct vine down LOD both XIB on ct 2 and Both XIF on ct 4;
- 26 Stepping L, R do a full CW couple pivot to end facing Wall (W COH), step swd twd LOD on L, close R to L;

27-28 Repeat action of meas 25-26:

Side, Close, Apart, Lift; Roll, 2, 3, Touch (to SCP); Fwd Two-Step Lift; Fwd Two-Step;

29-32 In CLOSED pos facing WALL repeat action of meas 5-8 except to end with M facing WALL M's L (W's R) hands joined:

INTERLUDE

Apart, Point, Together (to SCP), Touch;

1 Repeat action of meas 2 of Intro;

Sequence: Intro — Dance — Interlude — Dance — Ending

Ending:

(W Twirl) Fwd, , 2,, Ack.

Walk fwd in 2 slow steps L, R as W twirls R face in 2 slow steps under joined hands M's L (W's R); Change hands and Ack.



ROSITA — Hi-Hat 852

Music: Dick Cary — Saxophone, Clarinet, Trumpet, Guitars, Bass, Drums, Accordion

Choreographer(s): Kenn Reid

Comment: Lively music with "Tiajuana" sound. The two-step routine is quite easy and twelve measures are repeats.

INTRODUCTION

- 1-4 OPEN FACING **Wait; Wait; Apart, —, Touch, —; Together to BUTTERFLY, —, Touch, —;**

DANCE

- 1-4 **Face to Face Two-Step; Back to Back Two-Step; Circle Away Two-Step; Circle Together Two-Step to BUTTERFLY;**
- 5-8 **(Hitch) Back, Close, Fwd to BUTTERFLY BANJO, —; Wheel (1/2), 2, 3, —; (Hitch) Back, Close, Fwd, —; (Lady under) Change sides, 2, 3, — to BUTTERFLY;**
- 9-12 Repeat action meas 1-4:
- 13-16 Repeat action meas 5-8 except to end in SEMI-CLOSED:

- 17-20 **Step, Close, Step, Brush; Step, Close, Step, Brush; (Hitch) Fwd, Close, Back, —; Back, Close, Fwd/Face to CLOSED, —;**
 21-24 **(1/2 Box) Side, Close, Fwd, —; Side, Close, Thru, —; Turn Two-Step; Turn Two-Step to SEMI-CLOSED;**
 25-28 **Fwd Two-Step; Fwd Two-Step to CLOSED; Side, Behind, Side, Thru; Pivot, —, 2 to SEMI-CLOSED, —;**
 29-32 Repeat action of meas 25-28 except to end in BUTTERFLY:

SEQUENCE: Dance goes thru twice plus ending.

Ending:

- 1-4 **SEMI-CLOSED Fwd Two-Step; Fwd Two-Step; Twirl, —, 2, —; CHANGE HANDS Apart, —, Ack, —;**



RICK RACK — Scope 10

Music: Musicmen—Accordion, Piano, Drums, Brass, Celeste, Violin, Guitar.

Choreographer(s): Doug and Nancy Harris

Comment: Good danceable music and a novelty two-step that is not difficult. Eight measures are repeats. Part A has identical footwork, Part B is opposite.

INTRODUCTION

- 1-2 **VARSOUVIANA Wait; Rock Fwd, —, Recov, —;**

PART A

- 1-4 **Fwd, —, 2, —; Fwd, Close, Back, —; Back, —, 2, —; Back, Close, Fwd, —;**
 5-8 **Side, Behind, Turn, —; Side, Behind, Turn, —; Rock Fwd, —, Recov, —; Back, Close, Fwd, —;**
 9-12 Repeat action meas 1-4 except starting with R ft:
 13-16 **Side, Behind, Turn, —; Side, Behind, Turn, —; Rock Fwd, —, Recov, —; (W Transition) Fwd, Turn, Step, — to BUTTERFLY;**

PART B

- 17-20 **Face to Face Two-Step; Back to Back Two-Step; Buzz, 2, 3, 4; 5, 6, 7, 8;**
 21-24 **Back to Back Two-Step; Face to Face Two-Step; Buzz, 2, 3, 4; 5, 6, 7, 8 to CLOSED;**
 25-28 **Turn Two-Step; Turn Two-Step; Vine, 2, 3, 4; Pivot, —, 2, to SEMI-CLOSED, —;**
 29-32 **Run, 2, 3, Brush; Run, 2, 3, Touch; (Twirl) Walk, —, 2, —; (W Transition) 3, —, 4, —;**

SEQUENCE: Dance goes thru three times. Third time as M walks fwd 2 slow steps, W twirls, step apart and Ack.



TRY TO REMEMBER — Hi-Hat 852

Music: Memo Bernabei — Saxophones, Trumpet, Piano, Drums, Bass

Choreographer(s): Don and Pete Hickman

Comment: A smooth flowing and easy waltz routine to good music. Eight measures are repeats.

INTRODUCTION

- 1-4 **OPEN FACING Wait; Wait; Apart, Point, —; Together to BUTTERFLY, Touch, —;**

DANCE

- 1-4 **Waltz Away, 2, 3 to OPEN; Manuv, 2, 3 to CLOSED; (R) Waltz Turn; (R) Waltz Turn;**
 5-8 **Waltz Balance L, 2, 3; Waltz Balance R, 2, 3; (Twirl) Vine, 2, 3; Thru, Side, Close to BUTTERFLY;**
 9-12 Repeat action meas 1-4:
 13-16 Repeat action of meas 5-8 except to end in SEMI-CLOSED:
 17-20 **Fwd Waltz, 2, 3; Pickup, 2, 3 to SIDECAR; Twinkle, 2, 3 to BANJO; Twinkle, 2, 3 to MOMENTARY SIDECAR;**
 21-24 **Balance Apart, 2, 3; (Twirl) Manuv, 2, 3 to CLOSED; (R) Waltz Turn; (R) Waltz Turn to SEMI-CLOSED;**
 25-28 **Fwd Waltz, 2, 3; Step, Point, —; Back/Face to CLOSED, Side, Thru; Side, Draw, —;**
 29-32 **Dip Back, —, —; Recov, Touch, —; Side, Behind, Side; Thru, Side, Close to BUTTERFLY;**

SEQUENCE: Dance goes thru twice, then step apart and Ack.



WALTZ OF LOVE — Scope 10

Music: Musicmen — Violin, Organ, Guitar, Accordion, Bass

Choreographer(s): Julie and Bert Passerello

Comment: A re-release of a smooth flowing waltz routine. Not difficult but experienced dancers will best enjoy it.

INTRODUCTION

- 1-4 **OPEN FACING Wait; Wait; Apart, Point, —; Together to BANJO, Touch, —;**

DANCE

- 1-4 **Fwd Waltz; (1/2 R) Pivot to CLOSED, Touch, —; (R) Waltz Turn; Waltz Turn to SIDECAR;**
 5-8 **Bwd Waltz; (1/2 L) Pivot to CLOSED, Touch, —; (L) Waltz Turn; Waltz Turn;**
 9-12 **Side, Behind, Side/Turn to SEMI-CLOSED; Fwd, Point Fwd, —; Back, Point Back, —; Fwd, Point Fwd, —;**
 13-16 **(Twirl L) Back, Turn, Fwd; Fwd, Point Fwd, —; Back, Point Back, —; Fwd/Face to CLOSED, Touch, —;**
 17-20 **Fwd Waltz; Cross, Point, —; Cross, Point, —; Manuv, Touch, —;**
 21-24 **(R) Waltz Turn; Waltz Turn; Waltz Turn; (Twirl) Fwd Waltz;**
 25-28 **Apart, Touch, —; (Twirl) Around, 2, 3 to CLOSED; (R) Waltz Turn; Waltz Turn;**
 29-32 **Apart, Touch, —; (Twirl) Around, 2, 3 to BANJO; Banjo Wheel, 2, 3; (Twirl) On Around, 2, 3;**

SEQUENCE: Dance goes thru three times then Ack.



HONEY BEE — Belco 229

Music: Rhythm Boys — Guitar, Vibes, Trumpet, Piano, Clarinet, Drums, Bass

Choreographer(s): Oscar and Fran Schwartz

Comment: A lively but easy two-step. Twelve measures are repeats.

INTRODUCTION

- 1-4 **OPEN FACING Wait; Wait; Apart, —, Point, —; Together to BANJO, —, Touch, —;**

PART A

- 1-4 **Fwd Two-Step; Fwd, Touch, Back, Touch; Fwd Two-Step; Fwd, Touch, Back, Touch;**
 5-8 **Side, Close, Cross, Flare; Step, Close, Step, Flare to SIDECAR; Sidecar Wheel, 2, 3, —; On Around, 2, 3, to BANJO, —;**
 9-12 Repeat action of meas 1-4;
 13-16 Repeat action of meas 5-8 except to end in BUTTERFLY:

PART B

- 17-20 **Side, Front, Side, Front; Side, Touch, Side, Touch to CLOSED; Turn Two-Step; Turn Two-Step to BUTTERFLY;**
 21-24 Repeat action of meas 17-20 except to end in OPEN facing LOD:
 25-28 **Step, Truck, Step, Truck; Step, Close, Step, Truck; Step, Truck, Step, Truck; Step, Close, Step, Truck to BANJO;**
 29-32 **Side, Close, Cross, —; Side Close, Cross, —; (Strut) Turnaway, —, 2, —; 3, —, 4 to BANJO, —;**
 SEQUENCE: A — B — A — B — First 12 meas of A — Ending.
 Ending:
 1-4 **BANJO Side, Close, Cross, —; Side, Close, Cross, —; (Strut) Turnaway, —, 2, —; 3, —, Chug/Apart, —;**



AU REVOIR — Belco 229

Music: Rhythm Boys—Guitar, Vibes, Piano, Bass, Drums, Saxophones

Choreographer(s): Ralph and Lucille Turner

Comment: An easy slow tempo two-step that has half the routine repeated. Music is interesting.

INTRODUCTION

- 1-4 **OPEN FACING Wait; Wait; Apart, —, Point, —; Together to SEMI-CLOSED, —, Touch, —;**

PART A

- 1-4 **Fwd, Close, Back, Close; Fwd, —, Fwd/Face to LOOSE-CLOSED, —; Side, Behind, Side, Behind; Side, —, Thru to BANJO, —;**
 5-8 **Fwd, Lock, Fwd, Lock; Fwd, —, Side, Close to CLOSED; Run Fwd, 2, 3, —; Pivot, —, 2 to SEMI-CLOSED, —;**
 9-12 Repeat action meas 1-4;
 13-16 Repeat action meas 5-8 except to end in CLOSED:

PART B

- 17-20 **Side, Close, Cross to SIDECAR, —; Rock Fwd, —; Recov to BANJO, Fwd; Fwd to LOOSE-CLOSED, —, Side, Behind; Side, Front, Fwd to SIDECAR, —;**
 21-24 **Run Fwd, 2, 3, —; Turn 1/2 to BANJO, —, Bwd, Bwd; Bwd/Turn 1/4 to CLOSED, —, Pivot, —; 2, —, 3, — to LOOSE-CLOSED;**
 25-28 Repeat action meas 17-20;
 29-32 Repeat action of meas 21-24 except to end in SEMI-CLOSED:
 SEQUENCE: A — B — First 8 meas of A — B — First 8 meas of A — Ending
 Ending:
 1-2 **SEMI-CLOSED Fwd, —, Fwd, —; Apart, —, Point, —;**

RIGHT WAY RUN

By Ed Fraidenburg, Flint, Michigan

Allemande left and allemande thar
Right and left and form a star
Boys run and promenade
Everybody backtrack
Sides wheel around
Star thru right and left thru
Dive thru pass thru
Left allemande

SQUARE THRU FOUR HANDS

By Thor Sigurdson, Emerson, Manitoba, Canada

Four ladies chain across
Heads square thru four hands
Square thru four hands with outsides
All eight Frontier whirl
Square thru four hands
Centers square thru four hands
All facing out men run right
Left allemande

TRADE AND DOUBLE CIRCULATE

By Dan Schmelzer, Torrance, California

Four ladies chain
Sides right and left thru
Heads square thru four hands
Swing thru with the outside two
Girls trade
All eight double circulate
Box the gnat change hands
Left allemande

SINGING CALL*

TEXAS PLAINS

By Bob Van Antwerp, Long Beach, California

Record: Windsor #4891, Flip Instrumental with

Bob Van Antwerp

OPENER, MIDDLE BREAK, ENDING

Your corner you do-sa-do
And then you see saw your own
The men star right one time
Now turn your partner by the left
Your corner by the right
Your partner left an allemande thar
You back the star round the land
Slip the clutch left allemande
Come home do-sa-do and promenade
You promenade home out
Where the buffalo roam
Out on the Texas plains
FIGURE
And now the heads square thru
Four hands around you do
To the outside two swing thru
Rock it don't be late boys trade
Girls circulate
Turn thru and go left allemande
Come back home and do-sa-do
It's once around you go
Swing the corner girl and promenade
You'll take her back home
Out where the buffalo roam
Out on the Texas plains
SEQUENCE: Opener, Figure twice for heads,
Middle break, Figure twice sides, Ending

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THIS MONTH George builds his Workshop around "head men with their corner girl ..." You'll find a good dash of variety here to try out on your dancers.

HEAD AND CORNER SERIES

Head two gents and your corner girl
Go up to the middle and back
Box the gnat across from you
Come right back right and left thru
Face that two and trail thru
Separate go round two
There's ole corner left allemande
Partners all right and left grand

Forward eight and back with you
One and three a right and left thru
Two by two
Two and four a right and left thru
Turn 'em twice don't take all night
Two side ladies chain to the right
Head gents and corner girl
Go up to the middle and back
Box the gnat across from you
Come right back right and left thru
Back straight out to an eight hand ring
Circle left with the dear little thing
Circle left on the same old track
Men go forward then come back
Now pass thru and turn left
Behind those ladies stand
Forward eight and back you get
Dixie chain across the set
Gals go left and men go right
Pass by two
Find ole corner left allemande
Partners all a right and left grand

Forward eight and back with you
Face your corner and star thru
Head gents and a new corner
Go up to the middle and back
Now into the middle a right hand star
A right hand star
In the middle of the hall
Back by the left
To your new partners all
Take 'em right along an arm around
And star promenade go round the town
Hub back out a full turn around
Circle up eight when you come down
Circle left on the same old track
Ladies face
Men back to back
Dixie chain around the track
On to the next two ladies chain
Turn that girl to the inside track
One and three go forward and back
Same ladies chain across
Side two trail thru to a
Left allemande
Partners all a right and left grand

Two head gents and his corner girl
Go up to the middle and back
Box the gnat across from you
And come right back a right and left thru
Back straight out to an eight hand ring
And circle left with the
Dear little thing
Those who can
Whirl the girl a half sashay
Everybody work
Find ole corner left allemande
Partners all a right and left grand

Forward eight and back with you
One and three a right and left thru
Two by two
Same gents take your corner
Up to the middle and back
Now star by the right
On the inside track
A right hand star
In the middle of the hall
Back by the left to your partners all
Take 'em right along an arm around
Star promenade go round the town
Hub back out a full turn around
Circle up eight when you come down
Circle to the left on the same old track
Gals go forward and then come back
Down the middle and have a little fun
Split the ring go round one
Back to the middle and trail thru
And turn back
Now two ladies chain
Turn the girl and dixie chain
Girls left and boys right
There's ole corner a left allemande
Partners all a right and left grand

Forward eight and back like that
Four ladies chain the inside track
Four ladies chain
Head gents and a new corner
Up to the middle and back
Star by the right on the inside track
A right hand star
In the middle of the hall
Back by the left to your partners all
Take 'em right along an arm around
Star promenade go round the town
Hub back out a full turn around
Circle up eight when you come down
Circle to the left
On the same old track
Men go forward and then come back
Pass thru divide the land
Go round one behind that lady stand
Forward eight and back you get
Two ladies chain across the set
Same ladies lead a dixie chain
Girls left and the boys right
Find ole corner a left allemande
Partners all a right and left grand

*Next Month George brings you
"Change Girls Series"*

COUPLES CIRCULATE

By Tom Rinker, Omaha, Nebraska

Ladies chain three quarters
Sides square thru
Swing thru men run
Couples circulate
Men circulate
Couples circulate
Men circulate
Wheel and deal to face those two
Pass thru
Left allemande

MORE CIRCULATES

By Gene Pearson, Groves, Texas

Head two go right and left thru
Then star thru pass thru
Do-sa-do the outside two
To an ocean wave swing thru
Girls circulate boys trade
Swing thru right and left thru
Dive thru pass thru
Do-sa-do the outside two
To an ocean wave swing thru
Girls circulate boys trade
Swing thru right and left thru
Dive thru pass thru
To a left allemande

SINGING CALL*

IT'S A SMALL WORLD

By Bill Saunders, Santa Barbara, California

Record: Swinging Square #2342, Flip Instrumental
with Bill Saunders
OPENER, MIDDLE BREAK, ENDING

Well you docey the corner girl
And see saw your taw
Join up all of your hands
And you circle the hall
Do a left allemande
Bow and weave that ole land
It's a small world anyhow do a
Do-sa-do to the corner you go
Do an allemande le ft
Promenade with your pet
There's so much that we share
That it's time we're aware
It's a small world after all

FIGURE

One and three up and back
Do the full square thru
'Bout four hands around to the outside two
Do-sa-do once around
Do an eight chain thru
It's a small world anyhow
There is just one moon
And one golden sun
With your corner you swing
Promenade everyone
Though the mountains divide
And the oceans are wide
It's a small world after all

SEQUENCE: Opener, Figure twice for heads,
Middle break, Figure twice for sides, Ending

DON'T RUN WHEEL

By Frank S. Keeser, Belleville, Illinois

One and three men do a left turn thru
Star thru wheel and deal
Square thru three hands
Do-sa-do the outside two
Swing star thru Frontier whirl
Men left turn thru star thru
Wheel and deal swing thru box the gnat
Square thru three quarters to a
Left allemande

COUPLES TRADE

By Val Glover, Ogden, Utah

Heads right circle to a line
Star thru right and left thru
Swing thru girls trade
Boys trade boys run
Couples trade wheel and deal
Star thru (Back to original)
line with partner in sequence)
Right and left thru
Cross trail
Left allemande

SINGING CALL*

BABY THAT'S LIVING

By Ernie Kinney, Cantua Creek, California

Record: Hi-Hat #361, Flip Instrumental with
Ernie Kinney

OPENER, MIDDLE BREAK, ENDING
Join hands circle left that's living
All the way round the big ol' set
Reverse back single file
Girls step out backtrack awhile
Turn thru go left allemande
Weave the ring go in and out in loneliness
Meet your girl promenade in happiness
I do everything that I want to do
I don't do nothin' that I
Don't want to do
That's living baby that's living
FIGURE

One and three go in and back that's living
Swing thru then do-sa-do that's living
Star thru circle up four
Head gents break make a line once more
Do a right and left thru
Then you cross trail
Swing the corner lady round you do
Left allemande new corner
Promenade you two
Roses bloomin' all over the place
I got bouquets for the human race
That's living baby that's living

SEQUENCE: Opener, Figure twice for heads,
Middle break, Figure twice for sides, Ending

The 1969 Yearbook

This past 1967-68 Double Yearbook was so successful (it's been sold out for several months), that we've decided not to come out with one this year. Instead, we'll aim for another "double" late next year.

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(LETTERS, continued from page 3)

that form could be abolished. It's the only thing I *hate* in square dancing. I bring a girl, so do the others; why do we have to dance with men? . . . I am heartily in agreement with your article . . .

Ted Wojeski
Newtown Square, Pa.

Dear Editor:

I have read your wonderful square dance magazine for a number of years and truly enjoy it. This is evident; I keep renewing my subscription!

Myrtie Evans Beech Grove, Ind.

Dear Editor:

If my signature looks "funny" and illiterate, I'll explain. I had a stroke paralyzing the whole right side — except what brains I possessed! Thanks to the therapeutic values in music and square dance figures I've become able to square dance again. I could tell more about many other values in square dancing besides the *fun*.

W. L. "Ossie" Osmun
Cleveland, Ohio

Dear Editor:

Square dancers in Glendive have all been

busy working to make the 9th International Square and Round Dance Convention a big success. As an officer I'd like to express our thanks for your mention of this convention in your magazine.

I'd also like to say that our past issues of Sets in Order have been invaluable in planning decorations and other things.

Rosalie Wyman
Glendive, Montana

Dear Editor:

I was pleased to see my letter in Dancers Opinions in the April Sets in Order. However, somewhere an error was introduced that makes it somewhat confusing.

The last sentence of the next to last paragraph should have read, "of course, the old signal of thumb touching the forefinger and forming a circle would still mean A-OK."

As it now reads in Sets, one ends up with two "thumbs up" signals — one for increase voice volume and one for A-OK. Each signal should stand alone.

Glen Nickerson
Kent, Washington

Oops, sorry to have fouled up the works with the misinterpretation on the hand signal. —Editor.

Meg Simkins

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Meg Simkins

119 Allen Street, Hampden, Mass. 01036

Dear Editor:

The Square Dancers Guide that you publish was a great help to us in locating square dancers on our vacation to the West Coast and we will be happy to do the same for visitors to our area . . .

Don Dalen
Sawyer, No. Dakota

Dear Editor:

. . . We're still recommending Sets in Order to all our new friends who are coming into the Square Dance World. It's great!

Jean Tate
Huntersville, N.C.

Dear Editor:

Please continue trying to discourage callers from calling dances which require men to dance together in Swing thru, Spin the top, Courtesy turn, etc. Recently I have had the revolting experience of doing these and others almost as bad. PLEASE.

Sam L. Roberts, AFCM
Saufley Field, Fla.

Dear Editor:

. . . I must express our appreciation for your Square Dancers Guide. We found congenial, friendly folks wherever we had time to dance when we were traveling. Most of our dancing

was in Corpus Christi, with Rockport and Harlingen clubs . . .

Nina Millham
Stockholm, Sask., Canada

Dear Editor:

I got out of my nice teaching rut in Phoenix to become Dissemination Coordinator for Region One Education Service Center in the Lower Rio Grande Valley, the tip of Texas . . . Have I connected with square dancers? You ought to know. I arrived on Nov. 29, 1967 and went to dances the following Friday and Saturday. Square dancers and "civilians" have been most hospitable and I know I'm going to enjoy the "small-townishness" of Edinburg.

My job will involve a good deal of travel — in seven counties, statewide and countrywide.

Harriet Kline
1128 South Fourth
Edinburg, Texas 78539

Dear Editor:

Today is my birthday and my eldest son, knowing how much I depend on Sets in Order, thinks this would be the perfect birthday present for Dad. He is quite right.

I think it is very important for every square dance caller today to have someone to "quote"

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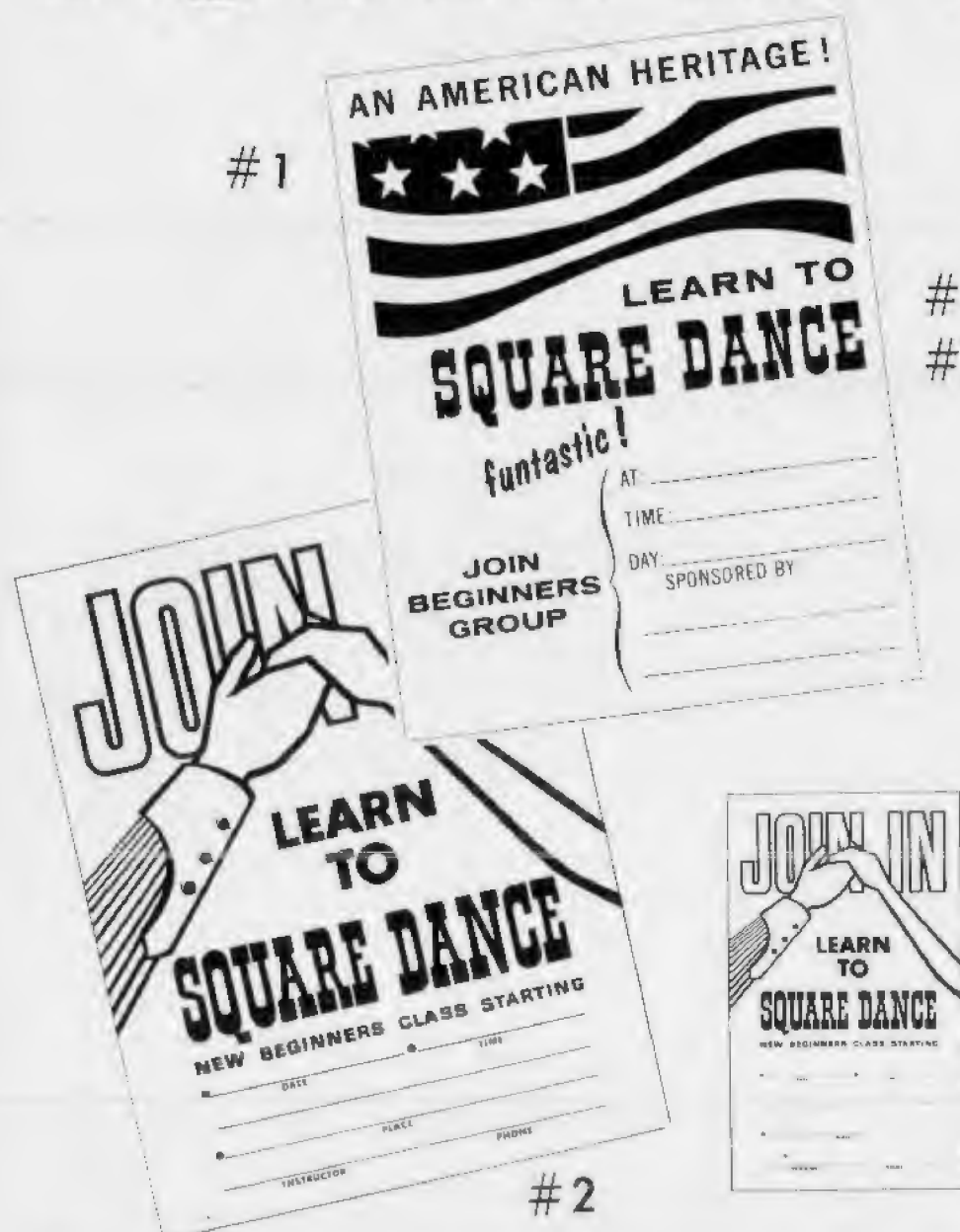
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Mac McCullar

when a dancer needs answers. I have found that in nine years of quoting Sets in Order, I have yet to be found wrong or that my source is lacking in any advice or material.

Johnny Davidson
Hannon, Ont., Canada

Dear Editor:

It has been an exciting experience to offer Western Style Square Dancing as a part of the Physical Health Education Program. We have three classes to go in the series, then it is to be followed with an area-wide party put on by

the clubs in the area under the general leadership of the Allemanders . . .

Ivan B. Stafford
Vice President,
Montreat-Anderson College
Montreat, N.C.

Dear Editor:

. . . We heartily agree with your views on the proliferation of new movements. We've developed some ideas of new things that can be done with the standard basics that are now being danced almost everywhere. We've tried

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SEPT. 1-7 — Johnny LeClair, Riverton, Wyo.; Ernie & Naomi Gross, Syracuse, Nebr.; Harry Lackey, Greensboro, North Carolina.

SEPT. 8-14 — Sal Fanara, Ind., Mo.; Frank & Iris Gilbert, Leawood, Kans.; Joe Greer, Lubbock, Texas.

SEPT. 15-21 — C.O. Guest, Dallas, Texas; John & Wanda Winter, Garland, Texas; Ralph Silvius, Modesto, California.

SEPT. 22-28 — Billy Lewis, Rowlett, Texas; John & Wanda Winter, Garland, Texas; Lem Gravelle, Jennings, Louisiana.

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them with beginners classes and at hoedowns where most of the dancers would be called intermediate level, and everyone enjoyed them.

Ron and Freda Wallis
Fort Bragg, Calif.

Dear Editor:

. . . I would like to suggest that a central office or committee be set up to cross check all these new square dance movements being invented.

We feel that a thing like the following should not be permitted: Quarter the Wave.

What is wrong with Slide Thru? And Zip the Center. What is wrong with Centers Fold? And Bend the Couple. What is wrong with Face Your Partner? Just to name a few.

Maybe the so-called inventors don't know the presently known movements. The sooner we cut this nonsense out the sooner we will have more happy dancers.

C. W. Geisheck
Pinellas Park, Florida

Dear Editor:

We were pleased to see our news in Sets in

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SQUARE DANCE PROGRAM—SPRING OF 1969

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Gary and Cecelia Shoemake, our permanent staff caller, will be with us on all sessions.

MAY 11, 1969 — Sunday Afternoon & Sunday Night Trail-end dance after New Mexico State Festival in Farmington, New Mexico. CALLER — Don Franklin Arvada, Colorado

MAY 16, 17, 18, 1969 — Week-end Dance CALLER — Melton Luttrell — Fort Worth, Texas

MAY 23, 24, 25, 1969 — Week-end Dance CALLER — Bob Yerrington — Muscatine, Iowa

5 FULL WEEKS

MAY 25-31 — Bob Fisk, Chino, Calif.; Gaylon Shull, Dighton, Kansas

JUNE 1-7 — Harper Smith, Celina, Texas

JUNE 8-14 — Don Franklin, Arvada, Colorado; Ernie Kinney, Cantua Creek, Calif.

JUNE 15-21 — Otto Degner, Farmington, N.M.; Rex Coats, Andrews, Texas

JUNE 22-28 — Bailey Campbell, Allen, Texas; Gary Shoemake, Abilene, Texas

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Order and certainly appreciate being mentioned in your fine publication.

However, I have one brickbat along with my bouquet. At the same time I included the date of our 1968 Festival and requested it be included in any publication you might have of up-coming events across the country. This section did appear in the March (1968) Sets in Order but our date was not included. Therefore, if you plan to repeat this or can use it in some way, we would appreciate your listing the Tri-State Dance Festival to be held in Fort

Wayne at the Memorial Coliseum on October 4 and 5, 1968. We are gratified by the interest being shown in this event by other areas.

Dave and Flo Cain
Fort Wayne, Ind.

Dear Editor:

Thanks for the information about Brady, the Heart of Texas and the Westerners Square Dance Assn., which appeared in a recent Sets in Order.

I would like to make a correction, however. I am *not* the president of this fine association.

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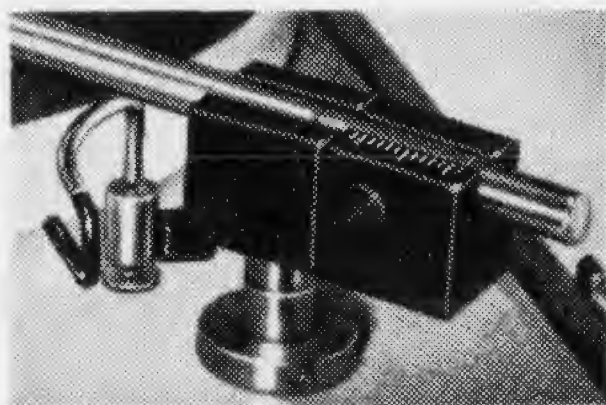
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Tom Wiley
Brady, Texas

Dear Editor:

... Issues of Sets in Order which we have given out have been well-received. I'm constantly asked, "Where can I buy a petticoat?" etc. We're a long way from the centers where square dance articles are stocked. I tell the new people to be sure and read the magazine—that they can find all sorts of information in it.

Keep up your good work. This square dance activity needs your approach to what is best for its growth. Sets in Order has always been a "must" in our home...

Nell Miller
North Platte, Nebraska

Dear Editor:

I don't think I've ever received a Sets in Order that was more welcome or helpful than the April (1968) issue. I am referring to the Walk Thru. Our club entertainment chairman was looking for ideas and just about tearing his



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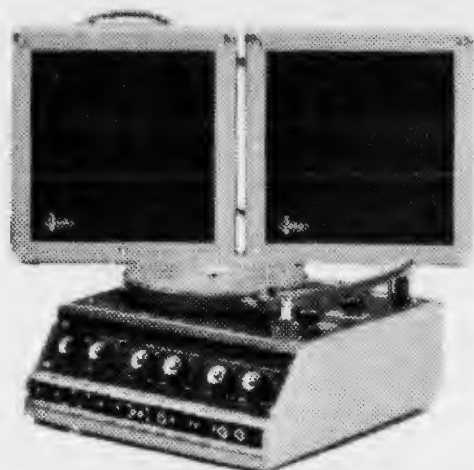
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hair out. I gave him a look at the magazine and now he is smiling.

Don't ask me why I haven't just walked across the street and talked to Jim Schnabel about it before, but his article The Art of Clubmanship fit right into a problem that was in progress in one of the clubs. Ideas on Publicity I can always use since I am constantly looking for ways to keep the groups rolling. As to the Dialog on How to Work with Other People, I think every caller should re-read this before each class and once or twice more a

year to remind him that it's necessary for people to be on the floor before he is a caller. The article on How to Get Your Square Dance Recorded will remain in my files and one day when I have a wee bit more time I'll get that out, study it and see what comes of it. Right now keeping my head above water with calling four solid nights most weeks and six nights some weeks, and working daily, keeps me going plenty...

Jim Copeland
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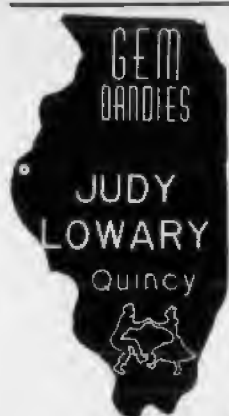
Frannie Heintz-Monson, Mass.

KEEP SMILING," it says up in one corner of Frannie Heintz' stationery; "Keep Dancing," it says up in the other corner. And Frannie seems to be just the boy to induce both of these factors. He started calling in 1957 and his style brought with it a few shocks to the conservative and traditional square dance world of New England. However, it was Frannie.

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Frannie is now in his tenth year of full-time calling, has recorded for Reprise, Colpix and Golden Square labels. He has been director of his own square dance weekends for eight years and has been on the staff of other weekends in Canada, Pennsylvania and New Jersey.

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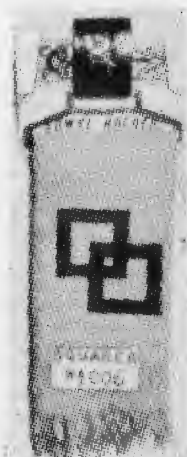
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dates take him to most of the States and Canada.

On a regular basis, Frannie calls for five adult clubs and teaches their classes. His wife Maureen (Mo) shares his love of people and travels with him whenever possible. Their happy home is filled with children; Patrick, Grace, Beth, Bobbie, Collen, Terry and Sharon, all contributing to a busy and exciting design for living.

QUOTES ON THE DANCE

"Dancing in all its forms cannot be excluded

from the curriculum of all noble education: dancing with the feet, with ideas, with words and need I add that one must also be able to dance with the pen?"

— Friedrich Wilhelm Nietzsche

NEXT MONTH

The 24 page 1968-69 Basic Movement Handbook will be bound into the center of the September issue of Sets. Watch for it and for the next installment of Caller's Dialog. Plans for an exciting Fall season of Sets in Order issues are now in full swing.



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Bob and Velma Burtner—Ashville, Ohio

THE BURTNERs PIONEERED their square dancing in 1948 with the Village Squares of Palm Springs, California. At that time the caller, Walt Baumann, was teaching rounds at the same pace as the squares. Bob and Velma remember that the first round they learned was Varsouviana and they danced it, as well as the squares, to a three-piece band.

In the early '50's the Burtner's moved to Ohio and continued their square dancing but it was 1956 before they found a round dance class. At the National Convention in Louisville, 1958, they had their first taste of dancing with nationally known round dance leaders like the Frank Hamiltons and Manning Smiths. Their enthusiasm for this phase shot to a new high and since then, they have attended every institute they could manage.

Another series of experiences unfolded to the Burtner's thru their dance contacts. These were opportunities to travel and dance with square and round dancers in other areas. They went to Hawaii with the Hamiltons, to Europe in 1967 with the American Square Dance Workshop sponsored by Bob Osgood and are now gearing up for a South Pacific trip with the Hamiltons in November, 1968.

Early in 1967 Bob and Velma were urged by friends to start teaching rounds in an area where few rounds were being done. They

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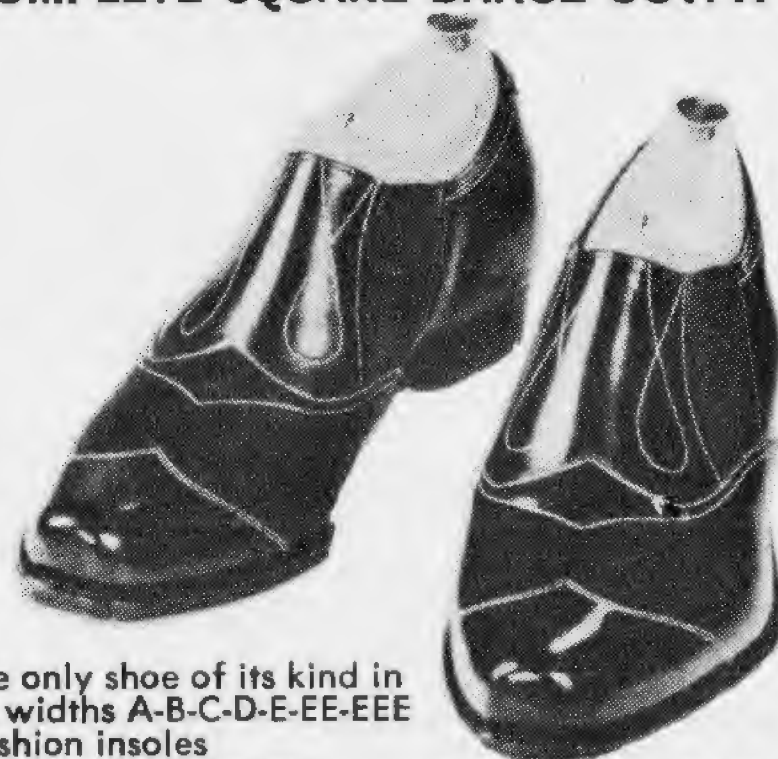
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started their first class in May, 1967 and another when they were back from their European trip. The two classes merged into the Chillicothe Carousels Club and in January 1968 they started their third and largest class, which graduated in June.

The Burtner's belong to three square and three round dance clubs, other than their own. Bob is recording secretary for the Ohio State Corporation of Square and Round Dance Clubs and was recently elected to the vice-presidency of the Central Ohio Council of Dance Clubs. After 20 years, the Burtner's still believe their dancing to be the finest recreation they could ever have found.

(RECORDS, continued from page 6)

star left — star promenade — inside out — outside in — circle — allemande — do-sa-do — promenade (Figure) Heads (sides) square thru — do-sa-do — ocean wave — double swing thru — boys trade — girls trade — swing — promenade.

Comment: Excellent music to an old standard tune. A fast moving close timed dance in the contemporary style. Rating: ☆☆☆+

BARE NECESSITIES — Top 25169*

Key: E Flat Tempo: 119 Range: High HC
Caller: "Happy" Harry Percy Low LB
Music: Western 2/4 — Piano, Trumpet, Guitar, Drums, Bass

Synopsis: Complete call printed in Workshop.

Comment: A novelty tune that offers something different. Tempo is quite slow but callers can adjust to suit their group. Rating: ☆☆☆+

YES YES — Windsor 4890

Key: A Flat Tempo: 125 Range: High HC
Caller: Bill Snailum Low LC

Music: Standard 2/4 — Trumpet, Piano, Accordion, Drums, Bass, Guitar, Clarinet

Synopsis: (Break) Ladies promenade — swing — allemande alamo style — swing thru — swing thru — turn thru — allemande — weave — promenade (Figure) Heads (sides) square thru — do-sa-do — swing thru — boys trade — box the gnat — right and left thru — dive thru — square thru three quarters — swing corner — allemande — promenade.

Comment: An updated figure to an excellent release of a fine instrumental. A fast moving well timed dance. Rating: ☆☆☆

HINDUSTAN — Kalox 1080

Key: B Flat Tempo: 128 Range: High HD
Caller: Harry Lackey Low LD

Music: Western 2/4 — Guitar, Banjo, Drums, Bass, Piano.

Synopsis: (Break) Do-sa-do corner — see saw partner — circle — allemande — weave — box the gnat — girls star left — swing — promenade (Figure) Head (side) couples promenade half-way — square thru — slide thru — pass thru —

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swing corner — allemande — promenade.

Comment: A fast moving standard dance to an old tune.

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Key: B Flat & C **Tempo:** 122 **Range:** High HC
Caller: Ernie Kinney **Low LB**

Music: Western 2/4 — Piano, Clarinet, Accordion,
Guitars, Drums, Bass, Vibes, Trumpet.

Synopsis: Complete call printed in Workshop.

Comment: A good country tune and well played music. The dance uses standard figures with good timing.

Rating: ☆☆☆+

SALLY JANE — Windsor 4898

Key: F **Tempo:** 125 **Range:** High HB
Caller: Bill Snailum **Low LC**

Music: Western 2/4 — Violins, Guitar, Accordion,
Bass, Drums.

Synopsis: (Break) Four ladies chain — circle — half sashay — circle — half sashay — circle — allemande — weave — promenade (Figure) Heads (sides) promenade halfway — swing thru — turn thru — separate round one — swing thru — turn thru — allemande — pass one — swing — promenade.

Comment: A good tune and a smooth flowing well timed dance.

Rating: ☆☆☆

DON'T WANT TO BE ALONE — Bogan 1212

Key: C **Tempo:** 125 **Range:** High HC
Caller: Cal Lambert **Low LC**

Music: 2/4 — Guitar, Vibes, Drums, Bass, Saxophone, Organ, Piano

Synopsis: (Break) Circle — allemande — forward two — turn back one — box the gnat — do-sa-do — allemande — swing — promenade (Figure) Ladies chain three quarters — heads square thru — swing thru — boys run — couples circulate — wheel and deal — pass thru —

CURRENT BEST SELLERS

Fifty dealers and distributors of Square and Round Dance records in key cities throughout the United States and Canada were canvassed to find out just what records were selling in their individual area. The following lists were made up from results of that survey as tabulated in mid-July.

SINGING CALLS

Gentle On My Mind	Wagon Wheel 113
Something Stupid	Hi-Hat 357
First Thing Every	
Morning	Blue Star 1827
What's Her Name	Wagon Wheel 306
Wabash Cannonball	Top 25168

ROUND DANCES

Bramble Bush	Hi-Hat 846
Quintango	Scope 8
Snowflake	Belco 227
Cuban Night	Grenn 14025
My Love	Hi-Hat 850

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★ WISCONSIN

MIDWEST RADIO COMPANY
3414 W. North Ave., Milwaukee 53208

STORES handling square dance records are welcome to write Sets in Order for information regarding a listing on these pages.

Additional Dealers on Previous Page

swing — promenade.

Comment: Danceable music and a well timed contemporary dance. Rating: ☆☆

IT'S A SMALL WORLD — Swinging Square 2342*

Key: G **Tempo:** 128 **Range:** High HC

Caller: Bill Saunders **Low LC**

Music: Western 2/4 — Guitar, Piano, Clarinet, Drums, Bass, Vibes, Organ.

Synopsis: Complete call printed in Workshop.

Comment: A smooth tune and a well arranged dance using standard movements. Excellent use of lyrics. Rating: ☆☆☆

JUST A LITTLE LOVIN' — Windsor 4889

Key: C **Tempo:** 125 **Range:** High HA

Caller: Wayne West **Low LA**

Music: Western 2/4 — Guitars, Piano, Trumpet, Drums, Bass

Synopsis: (Break) Do-sa-do corner — partner left — ladies chain — grand square (eight steps) — circle — corner swing — promenade (Figure) Ladies promenade — star thru — promenade — heads (sides) wheel around — right and left thru — star thru — eight chain five — corner swing — promenade.

Comment: A good tune well played music and a smooth moving dance. Rating: ☆☆☆+

TWELFTH STREET RAG — Scope 510

Key: Three **Tempo:** 128 **Range:** High HB

Caller: Jim Mayo **Low LC**

Music: Standard 2/4 — Piano, Guitars, Drums, Bass, Banjo, Vibes

Synopsis: (Break) Do-sa-do corner — men star left — right hand lady right — girls star left — pass same man — turn next right — allemande — do-sa-do — promenade (Figure) Heads (sides) right and left thru — square thru — swing thru twice — eight circulate — swing corner — allemande — promenade.

Comment: A fast moving routine to a lively instrumental of an old standard tune. Key changes occur several times. Rating: ☆☆

SOMETIMES — Windsor 4897

Key: E Flat and F **Tempo:** 131 **Range:** High HD

Caller: Lee Helsel **Low LB**

Music: Western 2/4 — Guitars, Piano, Trumpet, Drums, Bass

Synopsis: (Break) Ladies chain — circle — allemande — alamo style — swing thru — right and left grand — do-sa-do — promenade (Figure) Heads (sides) lead right — circle to a line — right and left thru — dixie style to an ocean wave — girls circulate — boys trade — allemande — do-sa-do — corner swing — promenade.

Comment: A fast moving well timed dance to good music. Rating: ☆☆

SO LONG CHARLIE BROWN — Top 25167

Key: A Flat **Tempo:** 121 **Range:** High HC

Caller: George Peterson **Low LC**

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Music: Standard 2/4 — Guitar, Piano, Drums, Bass, Trumpets

Synopsis: (Break) Circle — allemande — partner right — ladies promenade — swing — allemande — weave — do-sa-do — promenade (Figure) Heads (sides) lead right — circle to a line — right and left thru — star thru — swing thru — boys trade — turn thru — corner swing — allemande — promenade.

Comment: Excellent music. A popular song and a contemporary dance pattern. Tempo is quite slow. Rating: ☆+

MY WINDOW FACES THE SOUTH — Belco 115

Key: G **Tempo:** 130 **Range:** High HC
Caller: Walt McNeel **Low LB**

Music: Western 2/4 — Guitars, Vibes, Drums, Bass, Piano

Synopsis: (Break) Ladies chain — circle — ladies center, men sashay — ladies center, men sashay — allemande — weave — promenade (Figure) Heads right circle to a line — right and left thru — pass thru — wheel and deal — substitute — swing thru — turn thru — allemande — do-sa-do — corner swing — promenade.

Comment: A fast moving dance to a good country tune. The break offers something a bit different. Rating: ☆☆

WONDERFUL WORLD OF WOMEN — Windsor 4893

Key: Three **Tempo:** 125 **Range:** High HC
Caller: Chuck Raley **Low LA**

Music: Western 2/4 — Guitars, Piano, Trumpet, Bass, Drums

Synopsis: (Break) Circle — do-sa-do corner — partner left — men star right — allemande — weave — do-sa-do — promenade (Figure) Heads (sides) lead right — circle to a line — pass thru — wheel and deal — do-sa-do — swing thru — turn thru — allemande — pass one — promenade.

Comment: A good country tune and a well timed standard dance pattern. Rating: ☆☆

NO CALLERS IN HEAVEN — Bogan 1213

Key: A Flat **Tempo:** 124 **Range:** High HD
Caller: Pat Grymes **Low LD**

Music: Western 2/4 — Guitar, Piano, Vibes, Bass,

Drums, Saxophone

Synopsis: (Break) Ladies chain — ladies chain — do-sa-do corner — see saw partner — men star right — allemande — do-sa-do — allemande — promenade (Figure) Grand square (32 counts) — circle — allemande — do-sa-do corner — swing — promenade.

Comment: A smooth flowing dance to a good tune. Rating: ☆☆

GOLDEN SQUARE DANCE HALL — Belco 114

Key: F **Tempo:** 128 **Range:** High HC
Caller: Johnny Hozdulick **Low LB**

Music: Western 2/4 — Guitars, Banjo, Piano, Vibes, Drums, Bass

Synopsis: (Break) Around corner — do-paso — thar star — slip clutch — allemande — weave — do-sa-do — promenade (Figure) Heads promenade half — square thru five — split two — around one to a line — up and back — pass thru — U turn back — slide thru — swing — promenade.

Comment: A well played version of the tune "Wabash Cannonball" and an action packed dance. Rating: ☆☆

LOVES TO SWING — Windsor 4892

Key: A **Tempo:** 129 **Range:** High HC
Caller: Dick Hoffman **Low LB**

Music: Western 2/4 — Violin, Banjo, Accordion, Guitar, Piano, Bass, Drums

Synopsis: (Break) Allemande — promenade — heads (sides) wheel — right and left thru — pass thru — wheel and deal — double pass thru — first left — second right — cross trail — allemande — do-sa-do — swing — promenade (Figure) Heads (sides) star thru — California twirl — do-sa-do — ocean wave — swing thru — spin the top — right and left thru — star thru — circle four halfway — swing corner — promenade.

Comment: A fast moving action packed dance to a good tune. Rating: ☆☆+

DOWN IN DIXIE — Longhorn 170

Key: E Flat **Tempo:** 132 **Range:** High HC
Caller: Lem Gravelle **Low LC**

Music: Western 2/4 — Guitars, Clarinet, Vibes, Drums, Bass, Banjo

Synopsis: (Break) Allemande — forward two for



New Releases

No. 4901 "IF I HAD MY WAY"

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NEW ROUNDS

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a thar star — shoot star full around — pull by corner — allemande — weave — do-sa-do — promenade (Figure) Sides up and back — right and left thru — head ladies chain — heads square thru — swing thru sides — turn thru — swing corner — allemande — promenade.

Comment: A good western tune lively music and a fast moving dance. Rating: ☆☆

WHEELS FELL OFF THE WAGON — Mustang 120

Key: E Flat **Tempo:** 128 **Range:** High HE

Caller: Henry Hayes **Low LE**

Music: Western 2/4 — Guitar, Violin, Banjo, Drums, Bass, Piano

Synopsis: (Break) Ladies chain — ladies chain — circle — allemande — weave — do-sa-do — promenade (Figure) Heads (sides) right and left thru — cross trail — U turn — square thru — corner swing — allemande — weave — do-sa-do — promenade.

Comment: Standard country tune. Standard music, standard patterns and standard timing.

Rating: ☆+

UNDER YOUR SPELL — Windsor 4894

Key: Three **Tempo:** 127 **Range:** High HC

Caller: Dave Taylor **Low LC**

Music: Western 2/4 — Guitars, Piano, Drums, Bass, Trumpet

Synopsis: (Break) Circle — allemande — do-sa-do — men star left — partner turn thru — allemande — right and left grand — promenade

(Figure) Heads (sides) lead right — circle to a line — right and left thru — do-sa-do — ocean wave — girls trade — spin the top — turn thru — allemande — pass one — swing — promenade.

Comment: A smooth flowing dance to well played music. Rating: ☆☆

THAT BROWN EYED SWEETHEART OF MINE — Swinging Square 2341

Key: C **Tempo:** 126 **Range:** High HC

Caller: Gene Pearson **Low LB**

Music: Western 2/4 — Guitar, Saxophone, Piano, Violin, Drums, Bass

Synopsis: (Break) Do-sa-do corner — see saw partner — circle — allemande — promenade — girls backtrack — box the gnat — pull by — allemande — promenade. (Figure) Ladies chain — heads promenade halfway — right and left thru — star thru — pass thru — do-sa-do — right and left thru — swing corner — allemande — promenade.

Comment: Tune is "That Certain Party". Routines are standard and quite danceable. Rating: ☆+

WHISPERING — Balance 403

Key: B Flat **Tempo:** 125 **Range:** High HC

Caller: Ed Gilmore **Low LB**

Music: Standard 2/4 — Guitar, Vibes, Banjo, Piano, Drums, Bass

Synopsis: (Break) Allemande — weave by one — left hand swing — partner right — ladies

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swing — promenade — (Figure) Heads (sides)
promenade halfway — two ladies chain — turn
one quarter more — with sides girls hook
elbows — turn line once around — wheel and
deal — dive thru — pass thru — swing thru —
men trade — swing corner — promenade.

Comment: Both the music and the routine have
been updated on this re-release of one of Ed's
previous hits. Rating: ☆☆☆

IN YOUR HEART—Blue Star 1830

Key: B Flat C Tempo: 125 Range: High HE
Caller: Marshall Flippo Low LD
Music: Western 2/4 — Guitar, Clarinet, Vibes,

Drums, Bass, Organ

Synopsis: (Break) Grand square (32 counts)—ladies
promenade — Swing — allemande — prome-
nade (Figure) Heads (sides) star thru—pass thru
—star thru—right and left thru—swing thru—
box the gnat—right and left thru—dixie style
ocean wave — eight circulate — men U turn —
promenade.

Comment: An extremely smooth flowing tune
and dance routine. Rating: ☆☆☆

HOEDOWNS

VIDEO—VODEO — Scope 304

Key: E Flat Tempo: 132
Music: Scope — Piano, Xylophone, Guitar, Bass,

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Drums, Celeste

CELESTIAL HOEDOWN — Flip side to above.

Key: B Flat

Tempo: 126

Music: Scope — Piano, Vibes, Guitar, Bass, Drums

Comment: Video-Video is a fast moving phrased hoedown with lots of drive.

Rating: ☆+

ROUND DANCES

KOPY KAT — Belco 228

Music: Rhythm Boys — Piano, Drums, Guitar, Bass, Saxophone, Vibes

Choreographer(s): Art and Evelyn Johnson

Comment: A very easy and smooth two-step to danceable music.

YOU MUST HAVE BEEN A BEAUTIFUL BABY — (Flip side to the above)

Music: Rhythm Boys — Piano, Vibes, Clarinet, Trumpet, Drums, Bass, Banjo, Guitar

Choreographer(s): Bancroft and Doris Hall

Comment: A fast moving but not difficult two-step. Almost half of the routine is repeated.

SKYLARK — Windsor 4731

Music: Windsor — Trumpet, Saxophones, Clarinet, Piano, Drums, Flute, Bass

Choreographer(s): Edna and Gene Arnfield

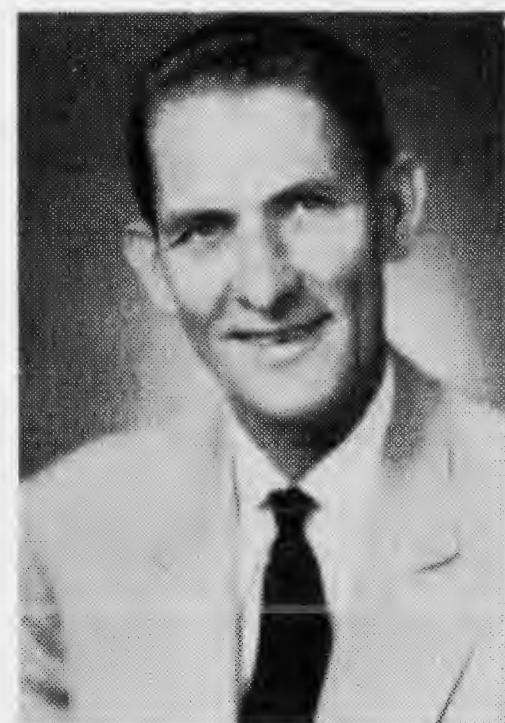
Comment: A smooth flowing two-step that is not difficult. Eight measures are repeated.

We're Planning Our Schedule for the Coming Year

(and also for the balance of this Year)

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CRAZY CAT — (Flip side to the above)**Music:** Windsor — Guitar, Piano, Drums, Violin, Bass**Choreographer(s):** June and Ed Temple**Comment:** A fast moving novelty two-step with eight measures repeated.**MAKING MEMORIES — Grenn 14110****Music:** Al Russ — Organ, Saxophones, Trumpet, Guitar, Drums, Bass, Piano**Choreographer(s):** Bill and Irene Hart**Comment:** A slow contemporary two-step for experienced dancers. Music has dramatic changes of rhythm.**MEMORY WALTZ — (Flip side to the above)****Music:** Al Russ — Piano, Saxophones, Trumpets, Drums, Bass**Choreographer(s):** Opal and Joe Cohen**Comment:** Good music and a waltz routine that is not difficult. Eight measures are repeats.**(DATES, continued from page 5)**Aug. 17—N.C. Federation Summer Festival
Durham Civic Center, Durham, N.C.Aug. 17—3rd Ann. S/D for Jenkins Christmas
Prjct.; Glendale Park Pavil., Pottersville, N.Y.Aug. 17—Guest Caller Dance
Hayloft, Asbury Park, N.J.

TOP



GRENN

**NEWEST
ROUNDS****GR 14113****"I'D LOVE TO LIVE IN LOVELAND** (Waltz) by
Bob and Dee Voshell**"SECOND HAND ROSE"** by Frank and Ruth Lanning**NEWEST
FLIP
SQUARE****GR 12105****"YANKEE DOODLE BOY"** by Singin' Sam Mitchell**RECENT ROUNDS**14112 Because of You/Rhythm Round
14111 New Dawn/Forty Winks
14110 Memory Waltz/Making Memories
14109 England Swings/Spanish Nights**RECENT SQUARES**12104 One More Time — Schneider
12103 L. David Sloane—Johnston
12101 You Gotta Be Puttin' Me On—
Johnston
12100 Alabam—Johnston

TOP

**NEWEST
FLIP
SQUARES****25175 "THE WILDER THE HEARTBEAT"** by Ralph Kinnane**25176 "DEEP WATER"** by Jim Bauer**RECENT SQUARES**25174 Chime Bells — Blickenderfer
25173 Talk to the Animals — Stewart
25172 Nelly Bly—Sweet
25171 Summer Colors—Schultz
25170 You Are My Sunshine — Hendrickson
25169 Bare Necessities — Pearcey
25168 Wabash Canonball—Williams
25167 So Long Charlie Brown—Peterson

FAMILY SQUARES



Aug. 17—Do Si Dancers Festival
Douglas, Wyoming

Aug. 17—Silverton Promenaders Harvest Fest.
City Park, Silverton, Oregon

Aug. 17—3rd 1968 Ark. State Fed. Area Dance
Texarkana, Arkansas

Aug. 18—3rd Ann. Big Horn Basin Fed. Family
Day; Hot Spgs. State Park, Thermopolis, Wyo.

Aug. 19-24—S/D Dancing every Night at County
Fair; Kalamazoo, Michigan

Aug. 23—Bi-Centennial Celebration S/D
Town Hall, Mason, N.H.

Aug. 23-24—Tri-Centennial Celebration S/D
Natl. Guard Armory, Sault Ste. Marie, Mich.

Aug. 23-25—Western Dance Assn.
Salmon Bar-B-Que Dance
Sullivan State Park, Trentwood, Wash.

Aug. 24—Mt. Sunapee Jamboree
Mt. Sunapee State Park, N.H.

Aug. 24—Yellowstone S/D Council's Kick-Off
Dance; Ray's S/D Barn, Billings, Mont.

Aug. 24-25—9th Ann. Ill. Callers Assn. Institute
Y.M.C.A. Audit., Peoria, Ill.

Aug. 29-31—Convention City S/D Week End
Farragut Hotel, Knoxville, Tenn.

Aug. 30-Sept. 1—14th Ann. S/D Round-Up
Ramstein AFB, Germany

Aug. 30-Sept. 2—Labor Day Week End Dance
Holiday; Highway Hotel, Concord, N.H.

Aug. 30-Sept. 2—12th Ann. Kon Yacht Kickers
Labor Day Weekend Vacation Jamboree
Dreamland Ballrm., Conneaut Lake Park, Pa.

Aug. 30-Sept. 2—7th Square 'n' Round-Up
Britannia Hotel, Muskoka, Ont., Canada

Aug. 30-Sept. 2—Annual Labor Day Paper
Carnival S/D; Longview, Washington

Aug. 31—Palomar Assn. 5th Sat. Guest Caller
Dance; Community Center, Oceanside, Calif.

Aug. 31-Sept. 1—Central Coast Square Affair
Vet. Mem. Bldg., San Luis Obispo, Calif.

Aug. 31-Sept. 2—13th Ann. Knothead Jamboree
Old Faithful, Yellowstone Park, Wyo.

Aug. 31-Sept. 2—4th Fall Festival, High Sierra
Swingsters; City Park, Portola, Calif.

Aug. 31-Sept. 2—Labor Day S/D Camp
Shady Rest Lodge, Rhinelander, Wisc.

Aug. 31-Sept. 2—Ann. Callers Workshop
Houghton Lake, Mich.

Sept. 6-7—11th Ann. Greater New Orleans Assn.
S/D Fest.; Munic. Audit., New Orleans, La.

Sept. 6-8—6th Ann. Towne House Holiday
Towne House Hotel, Fresno, Calif.

Sept. 8-14—Colo. S/D Assn. Learn to S/D Week
State of Colorado

Sept. 13—Lift Lock Squares Guest Caller Dance
Peterborough, Ont., Canada

Sept. 13-14—Harvest Moon Hoedown
Gillette, Wyoming

Sept. 14—T.E.R.C. Guest Caller Dance
Kingsport, Tenn.

Sept. 14—2nd Ann. Quinte Twirlers Jamboree
Arena, Belleville, Ont., Canada

17th CONVENTION REPORT

A last-minute report from the Convention held the third week-end in June shows the unofficial attendance count to be just over the 11,000 mark. Participants included contingents from Saudi Arabia and Hawaii. Temperatures in the high 90's and an equally high humidity failed to lessen the enthusiasm of the dance-happy delegates. Awarding of the 1971 National Convention to New Orleans was made on the final evening. The 1969 Convention site of Seattle, Washington and that of 1970 in the city of Louisville, Kentucky had been announced previous to this year's big event. From this time on the convention dates will be in the fourth week in June.

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PHRASING

by TERRY GOLDEN

continued from page 27

perfect his timing, making it more exact and consistent. If the caller is thus in perfect coordination with the music and if his timing is consistent, the dancers can *phrase their dancing*; they dance better, more easily, more enjoyably. Many dancers dance for years without the pleasure of really dancing to the music in the richest sense.

Timing is a vast, important, difficult subject beyond the limitations of this article, but it inescapably ties in with rhythm and phrasing, and must be dealt with briefly to make the point clear.

Just about all square dance figures are done, or *should be done* in four steps or multiples of four steps or beats: 8, 16, 20, 24, etc., rather than 3, 5, 6, 7, 10, 14, etc. Of course it's possible to do figures in more or fewer counts, but that's beside the point. In one case you are with the music; in the other you are not. In a round dance you wouldn't think of doing the dance without attention to the musical phrase. It's important in square dancing, too. The big difference is that you can *get by* without it in square dancing. The fact that you can *get by* without this exactness is no justification for sloppiness. This flexibility should serve only as an advantage for beginners, who can at least blunder through patterns, feel that they are getting somewhere, and have a good time where insistence on too much precision from the start would discourage them.

Eventually the dancers should be good enough so that the matching footwork to music is second nature, just as it is in the Schottische, Varsouviana, or Waltz. If the dancer tends to be behind, he should lengthen his steps so that he can still execute the figure in the allotted number of beats. More often, though, the dancers tend to be *ahead* and should *shorten* their steps. Learning to take short steps is one of the most important aspects of good dancing and is apt to be one of the last learned, especially by the men. You can always stay behind the caller by shortening your steps.

For the best dancing and the most satisfaction, one should begin a pattern on beat "one" of a phrase and end on the last, or fourth beat of a phrase — (maybe the same phrase, maybe several phrases later, depending on the length of the pattern.)

While mastering the art of following intricate, complex hash patterns is fun, the fascination will wear off for most people unless in the course of development they have learned really to *dance* — not just cut fancy geometrical didoes, but to *dance*. If people have learned this, their enjoyment in dancing may continue as long as they feel and enjoy music and rhythm. Essentially all dancing has one thing in common, be it ballet, rhumba, "modern," or square; essentially it is smooth, graceful, rhythmic coordination of body-movements to music or rhythm. Really learning to dance takes years, while learning to follow takes only months. You can buy a book called, "How to Play the Guitar in Five Minutes," and another entitled "Spanish in Twelve Easy Lessons," but don't be deceived by the titles.

I've heard people say, "Aw, phooey on good dancing — I just want to have fun!" Well, good dancing *is* fun. It's more fun than poor, sloppy dancing. Let's make some comparisons. A good many people play tennis, golf, or go bowling. In tennis you can say the same thing and then swat the ball over the fence and spend fifteen minutes hunting it in the alfalfa field and then swat it back again. Maybe you'll have fun, but not as much as if you get the ball over the net and into the court, making a good shot.

In golf, perhaps you have fun smashing away at the ball and not caring where it goes, but you get more fun out of lowering your score by hitting the ball right. You don't have to strive for a professional level of skill — simply plug away at gradual improvement. If you bowl, you get more fun out of a good clean strike than out of just heaving the ball all over the room. In almost all sports "form" (the equivalent of smoothness and grace in dancing) may not be necessary, but it contributes importantly to greater proficiency and ability and, therefore, ultimately, to more fun.

Are you thinking to yourself that this sounds impossibly difficult and complex, that it represents too high a degree of perfection to be possible? Well, how many round dances do you know? You keep in step in those, don't you? And you expect to be in step not just now and then, but all the way through. And the steps are far more complex, even in the simplest round dance, than a plain old shuffle-step or two-step in square dancing!

THE END



A basic is a necessary movement with a short, clear call that cannot otherwise be given descriptively in the time needed. The call should not be confused with the sound of other calls. The movement itself should not be one that could be called just as well with existing basics. The movement should be smooth-flowing (not erratic or awkward) and should lend itself to rapid teaching. Last, to be considered a basic, a movement must prove its ability to withstand the test of time through continued usage.

IT'S AMAZING WHAT CAN BE DONE with a line of four these days. The wide range of calls makes it possible to turn, reform, reverse, switch or do almost anything that might be needed for any given pattern. The one we'll work with this month is a maneuver we don't recall having seen before. It works from a line made up of two couples who are either facing in the same or in opposite directions. By the end of the movement each couple has changed its facing direction but it retains its relative position in the line (if the couple was a right-hand couple, it will, in reversing its facing direction, be a right-hand couple still).

WHEEL ACROSS

By Jay King, Lexington, Massachusetts

From a line made up of two couples, the right-hand couple wheels left, moving counter-clockwise 180 degrees. Simultaneously the left-hand couple wheels clockwise 180 degrees. At the completion the couples will have exchanged places and facing directions.

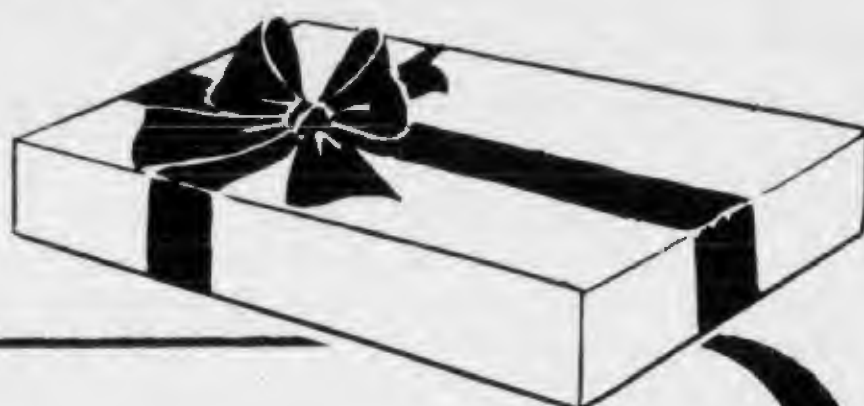
The definition has been worded to fit a variety of set ups. For example: two couples facing in the same direction (1) start the movement (2) with the right-end couple (marked X) moving forward in a counter-clockwise direction and around the other couple while the left-end couple, squeezing in slightly to avoid hitting the other couple, moves 180 degrees in a clockwise direction. As the left-end couple turns, they also move to their left to vacate their original spot which will be filled by the right-end couple (3).

Now, let's see if the same definition will hold true in a different set up. This time we have a two-faced line and if you'll note, both couples in this instance are right-end couples (4), so the definition for a right-hand couple would be applied. Our pair that was originally the right-hand couple is once again in that position and follows the same traffic pattern. The other couple, now also a right-hand couple, simply moves forward in a counter-clockwise direction (5), turning right with the other couple until it ends in the same line having changed facing directions (6).

You'll find this gets more interesting as you work a two-faced line with both couples on the left. But remember, a good basic is one that can follow a set definition from almost any starting position.

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